SAPTAMĀTRIKAS IN THE TEMPLE ART OF ANDHRADEŚA

(Early Chalukya to Vijayanagara)

Thesis submitted to

SRI VENKATESWARA UNIVERSITY, TIRUPATI

in partial fulfilment of the requirements

for the degree of

DOCTOR OF PHILOSOPHY

IN

ANCIENT INDIAN HISTORY, CULTURE AND ARCHAEOLOGY

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DECEMBER, 1998

CERTIFICATE

Certified that the thesis entitled "**SAPTAMĀTRIKAS IN THE TEMPLE ART OF ĀNDHRADĒŚA**" (Early Chālukya to Vijayanagara), submitted in partial fulfilment of the requirements for the Degree of **Doctor of Philosophy** in Ancient Indian History, Culture and Archaeology is a bona fied work done by Sri **A. RAMADASU**, During the period January 1995 and December 1998 under my supervision. This thesis has not previously formed the basis for the award to the candidate of any Degree or Diploma or Associateship or Fellowship or other similar title.

Tirupati

Date : 14.12.1998

Research Supervisor

ACKNOWLEDGEMENTS

I have great pleasure in sincerely acknowledging the guidance, suggestions, encouragement and assistance which I have received from a number of persons during the preparation of this thesis.

First and foremost, I am deeply grateful to my Research Supervisor Dr.P.N.Naidu, Associate Professor and Head, Department of Ancient Indian History, Culture and Archaeology, Sri Venkateswara University, Tirupati, for suggesting to me this topic and giving me valuable guidance throughout the period of this study besides lending me the required negatives of the photographs. I take this opportunity to express my sincere thanks and gratitude to him.

I am thankful to Prof. B. Rajendra Prasad and Dr.K.P.Rao, Assistant Professor, for their encouragement.

I am really indebted to Sri. N.R.V. Pradad, Director, Department of Archaeology and Museums, Government of Andhra Pradesh, for having kindly permitted me to take photographs inside temples and museums in Andhra Pradesh. I am also thankful to Sri.J L V.Sadananda Rao, Sri. Govinda Reddy, Dr.G.Jawaharlal and Smt.Jayaprada, Registering Officers of the Archaeological Museums at Tirupati, Vijayawada, Nellore, Guntur and Anantapur, for their cooperation during my field work.

I express my gratitude to the Indian Council of Historical Research, New Delhi, for sanctioning me the study and travel grant to complete my filed work. The authorities of American Institute of Indian Studies, Varanasi, have kindly supplied me some required photographs. I am thankful to them also.

I owe a special debt to my parents and to my brother, Sri.A.Ramesh for their help and encouragement in various ways for the completion of this research work.

Finally, I am thankful to Sri K.Muralikrishna, non-teaching staff, Dept.of AIHC & Archaeology and Sri. S.Anand Babu, Director, **MANJU GRAPHICS** who typed my thesis with special care and neat execution.

TIRUPATI
DATE 14-12-1998

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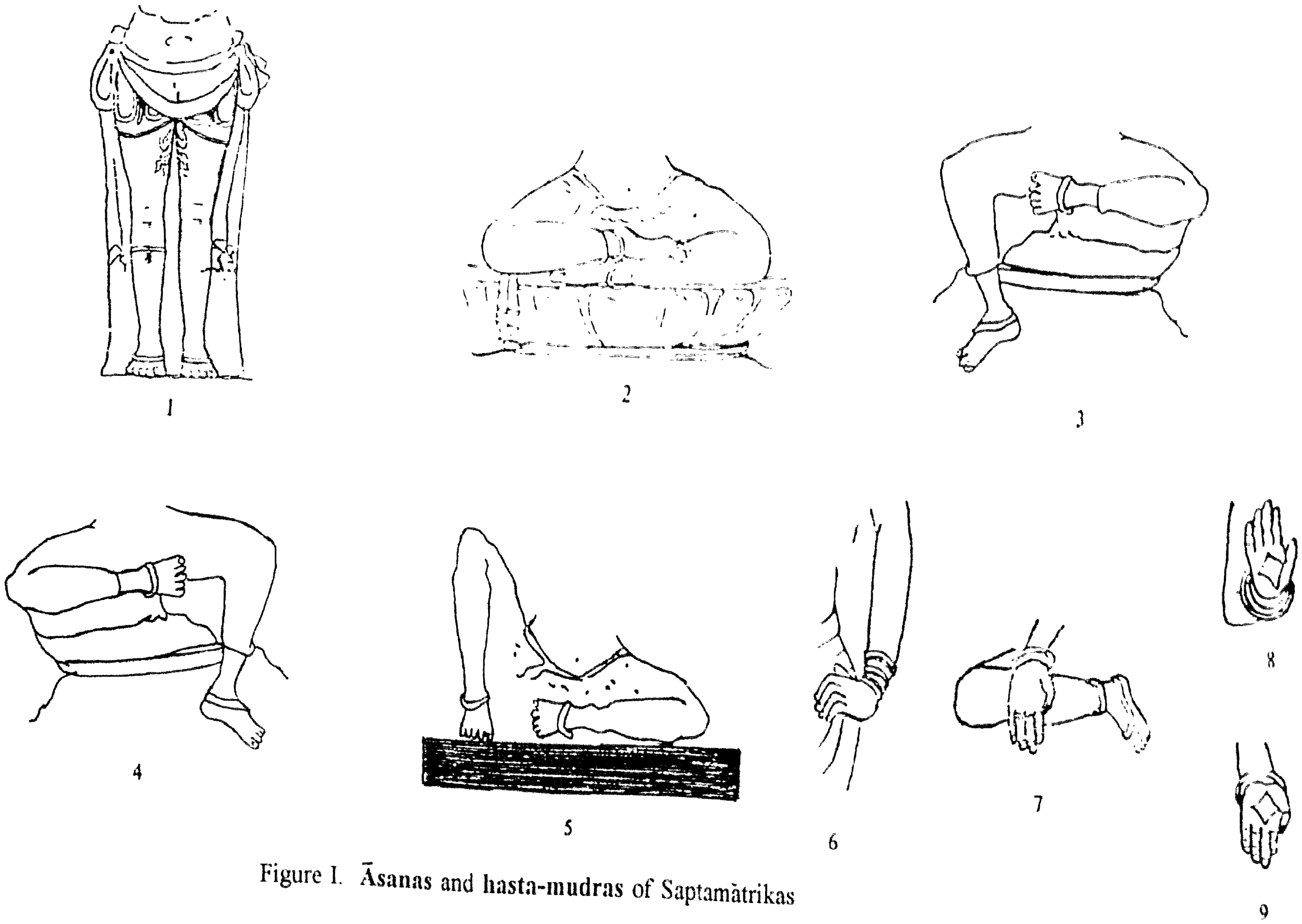

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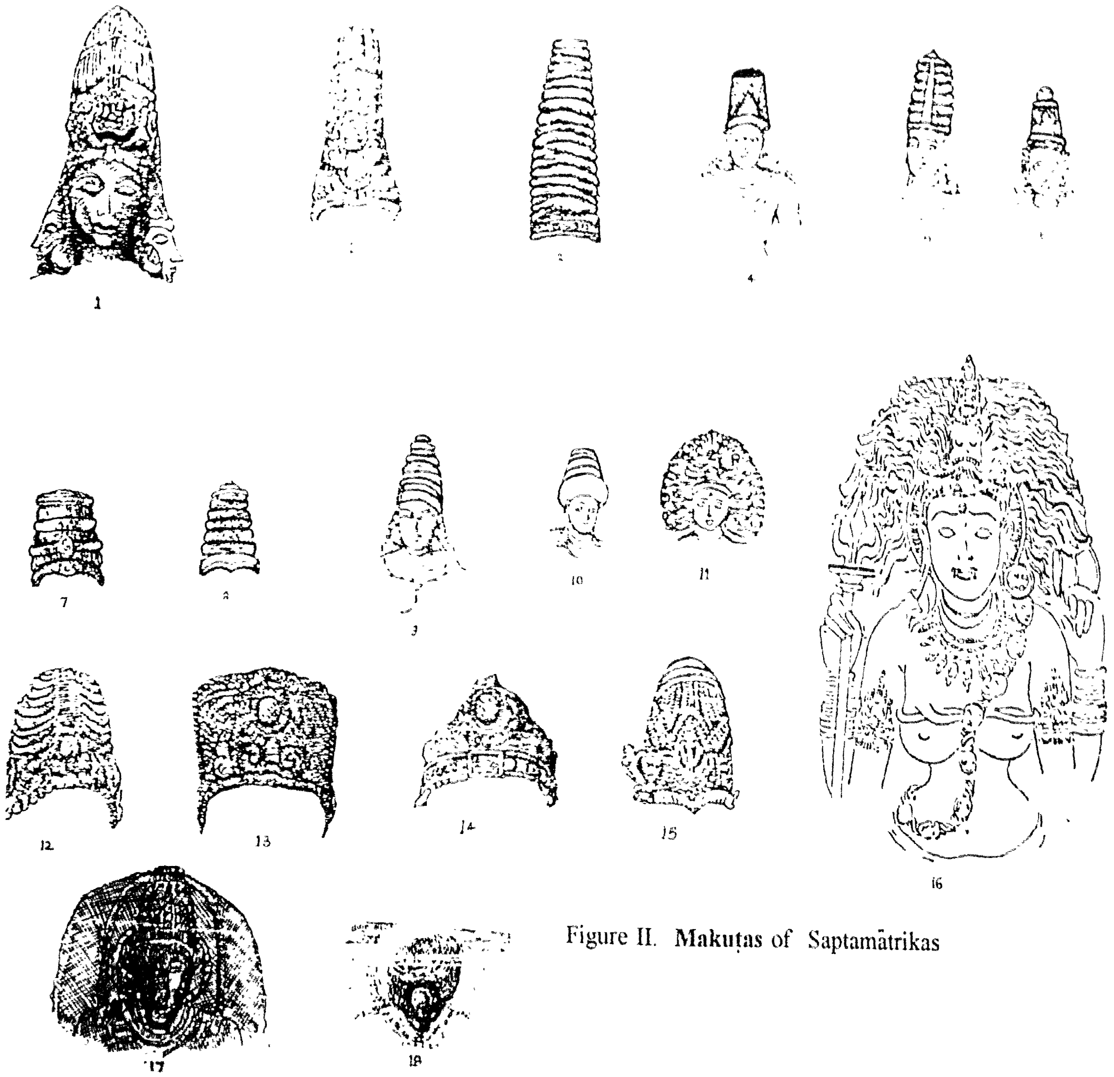

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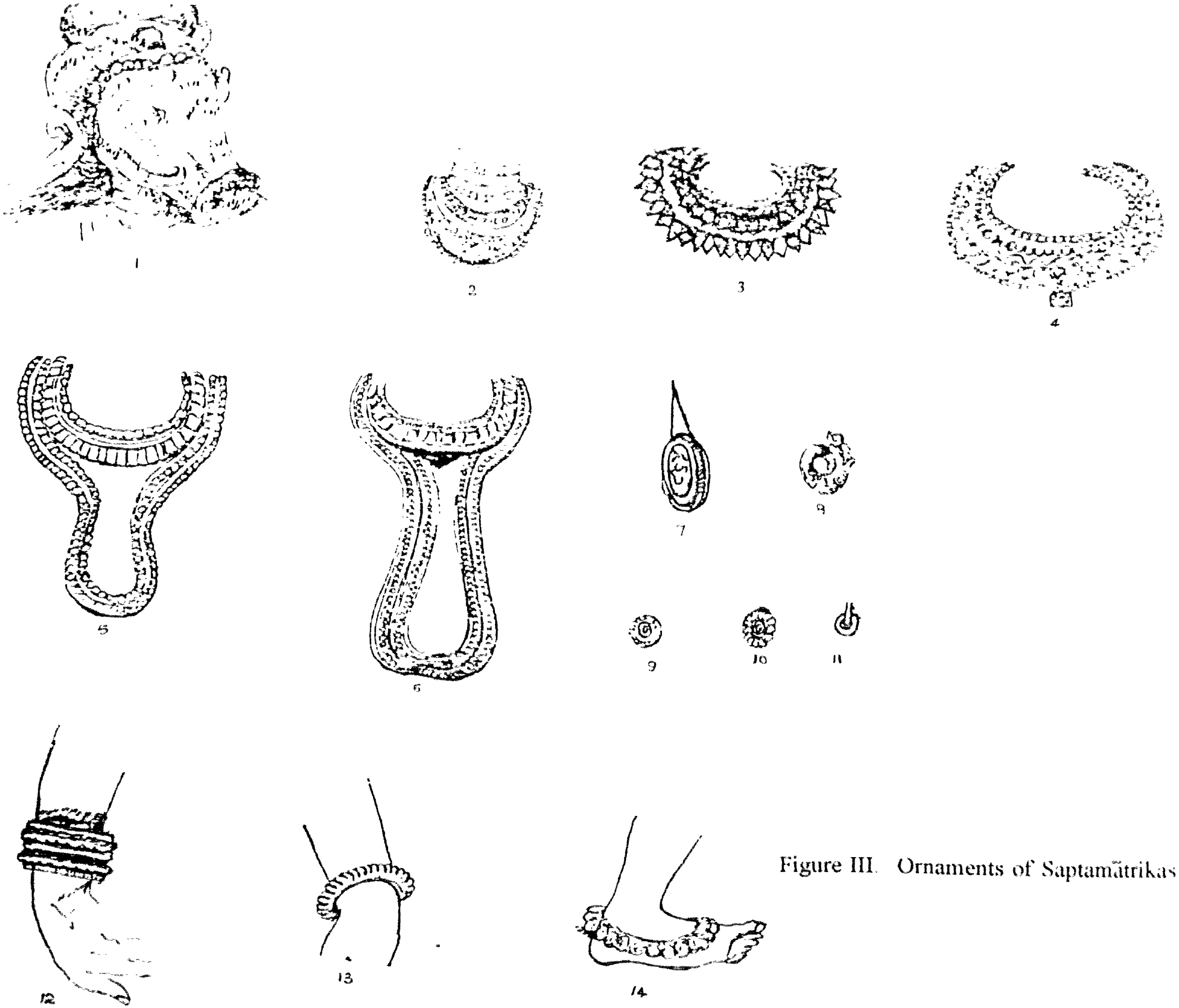

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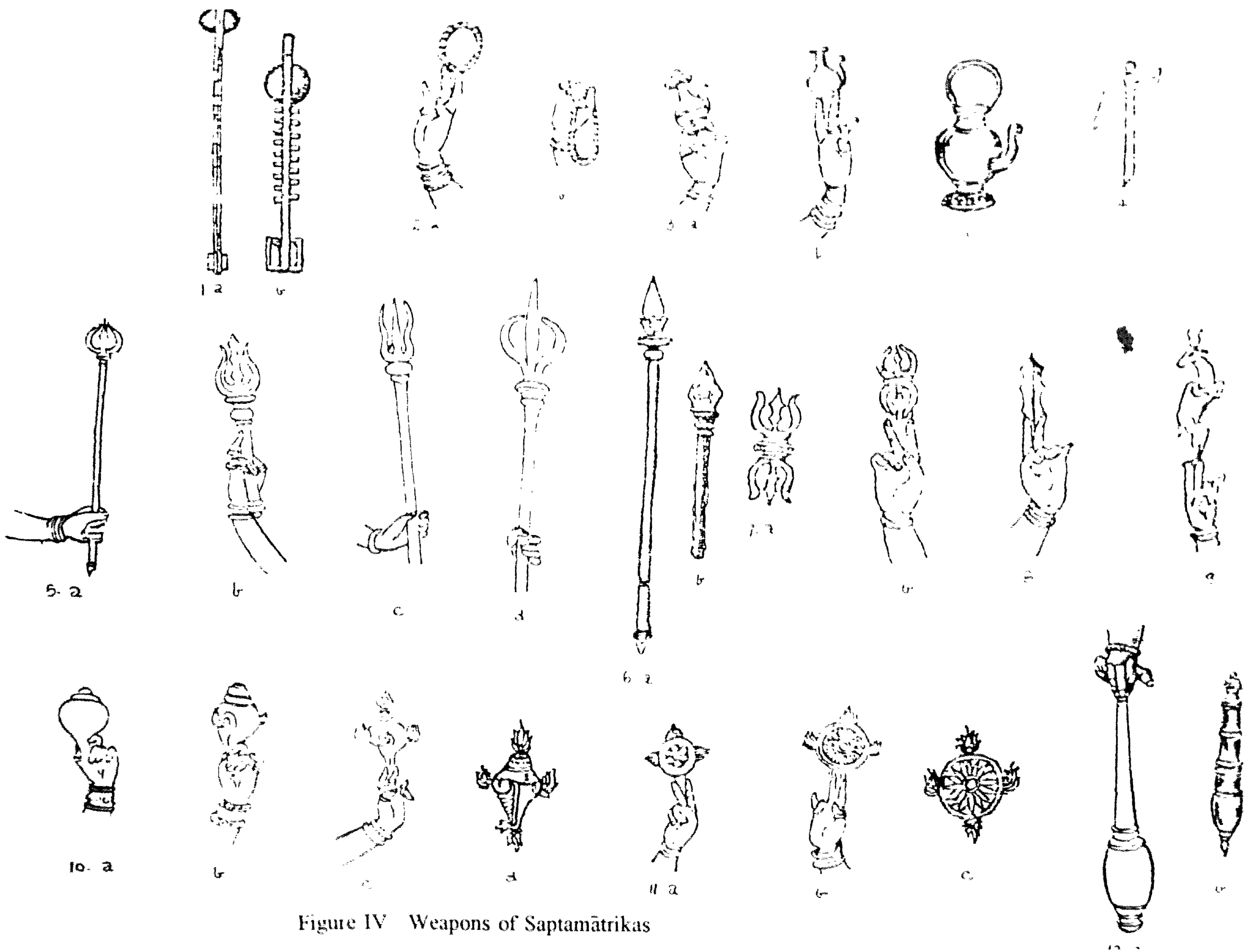

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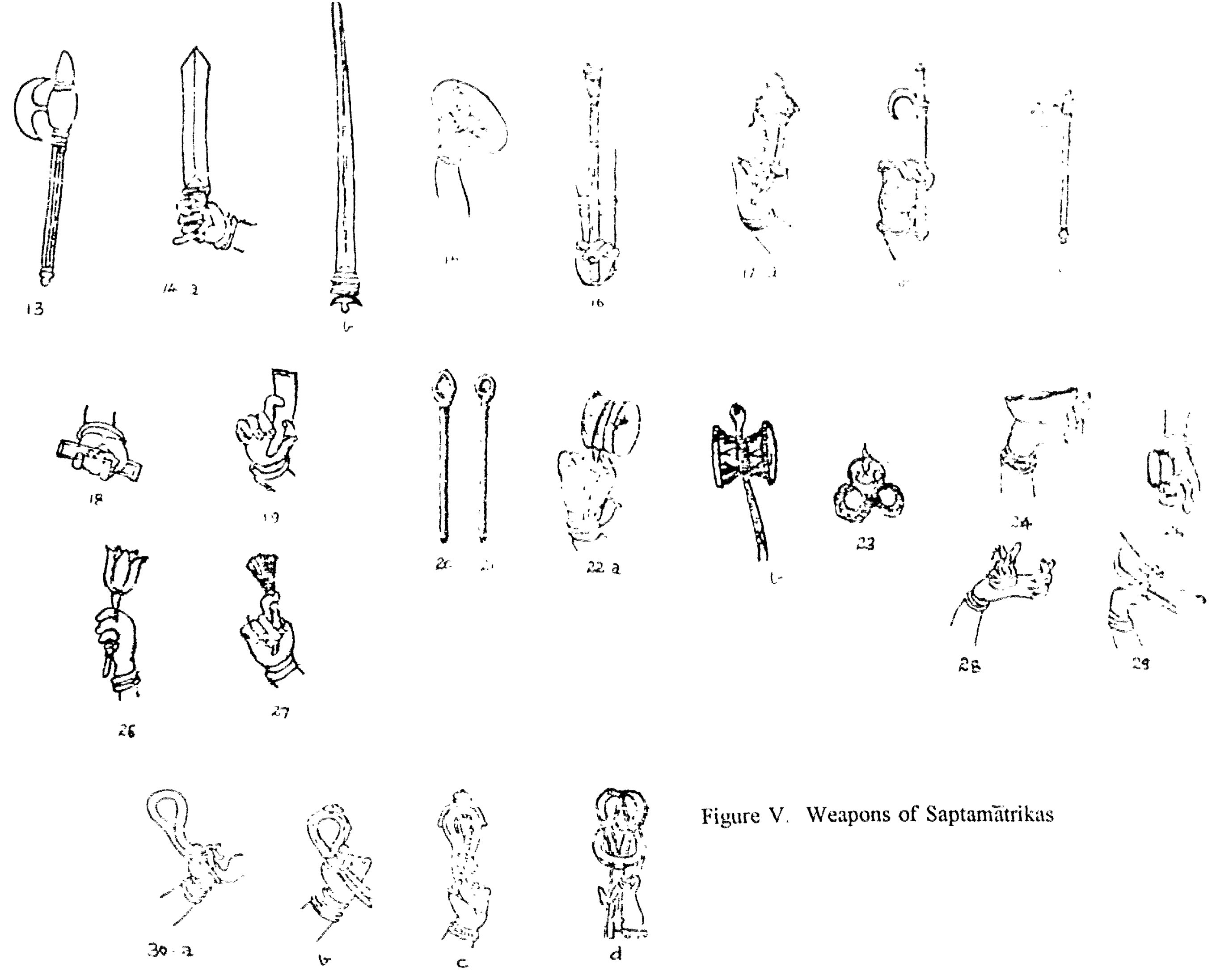

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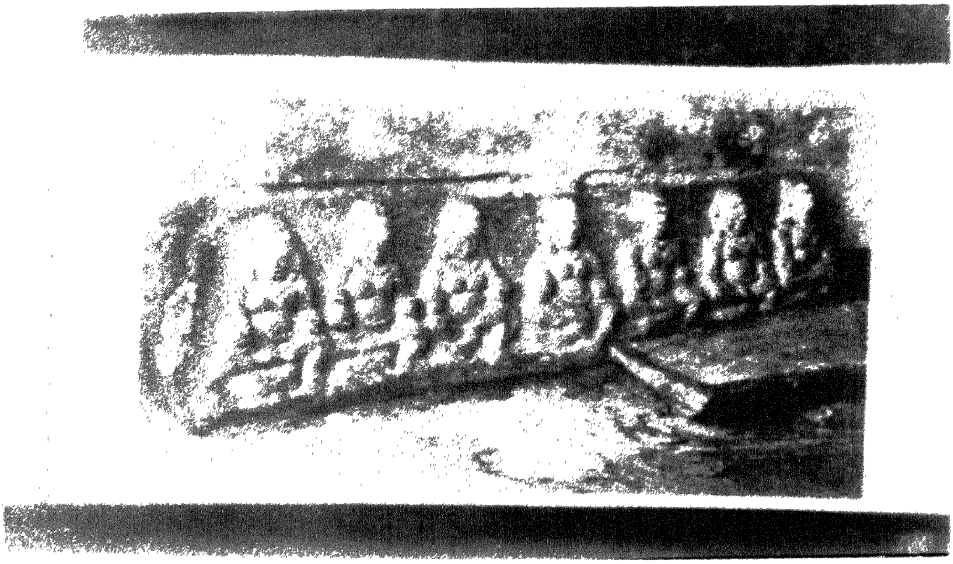

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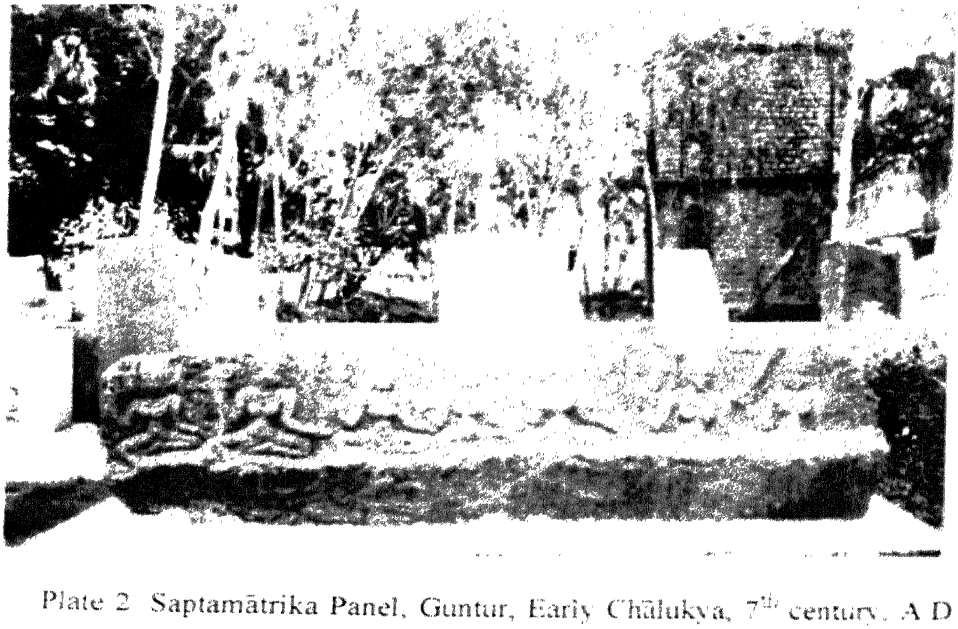

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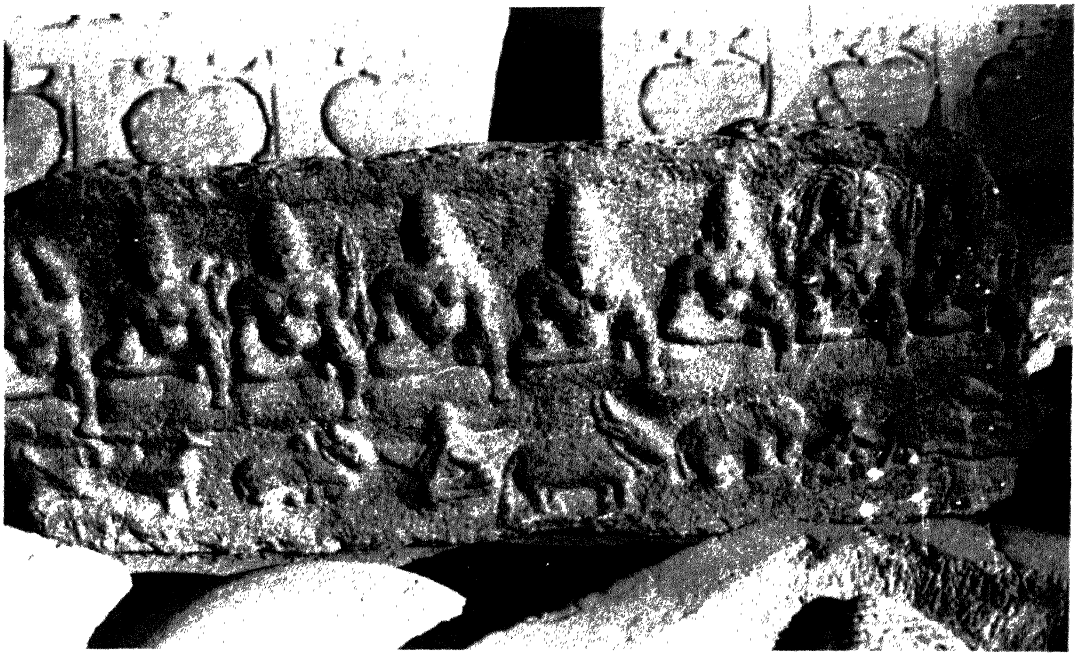

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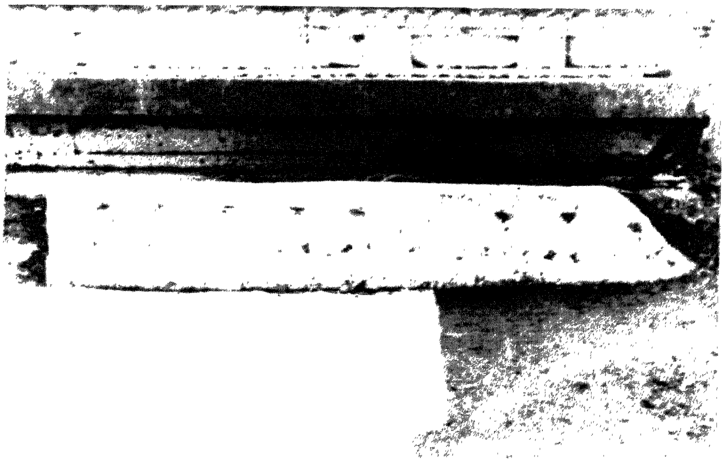

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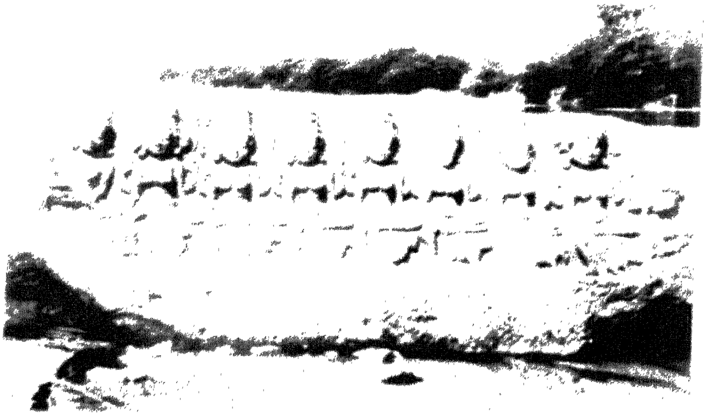

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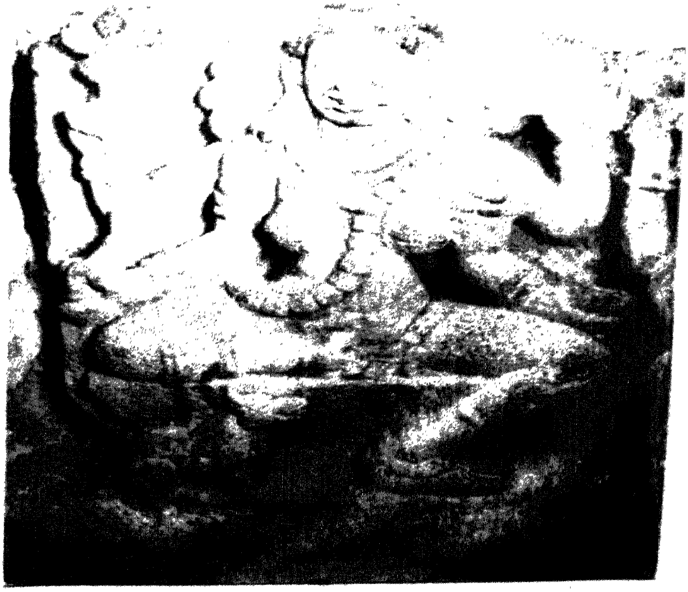

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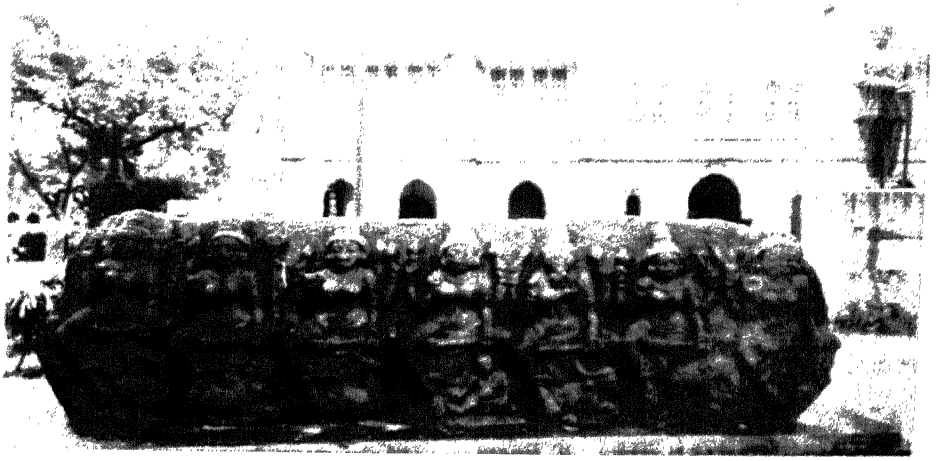

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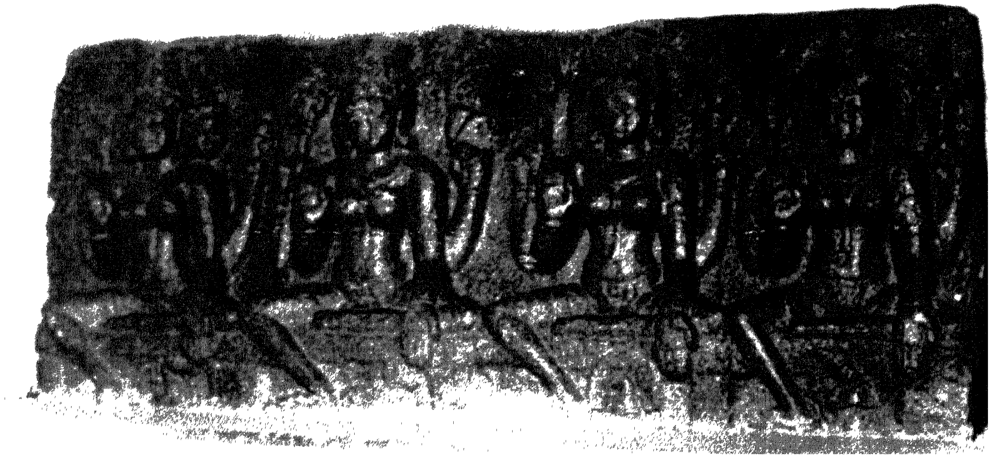

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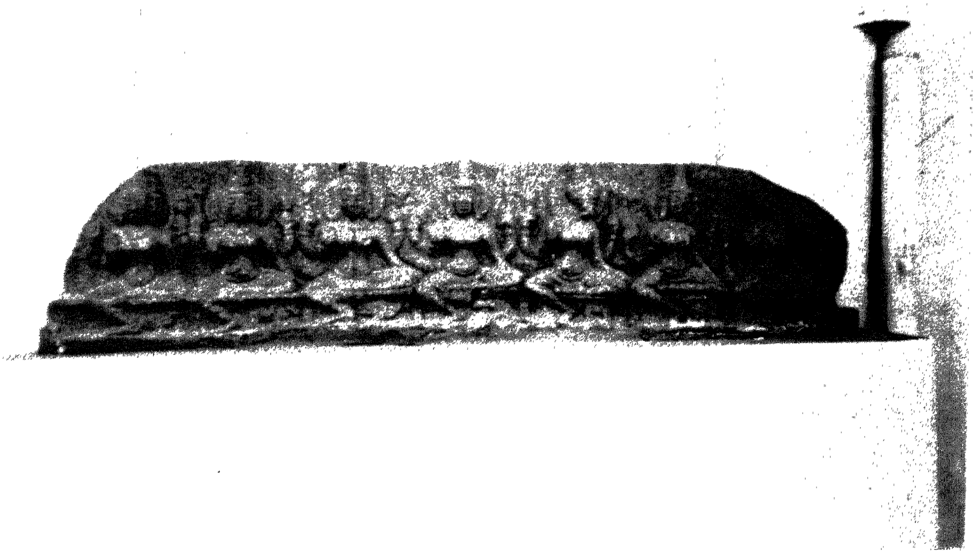

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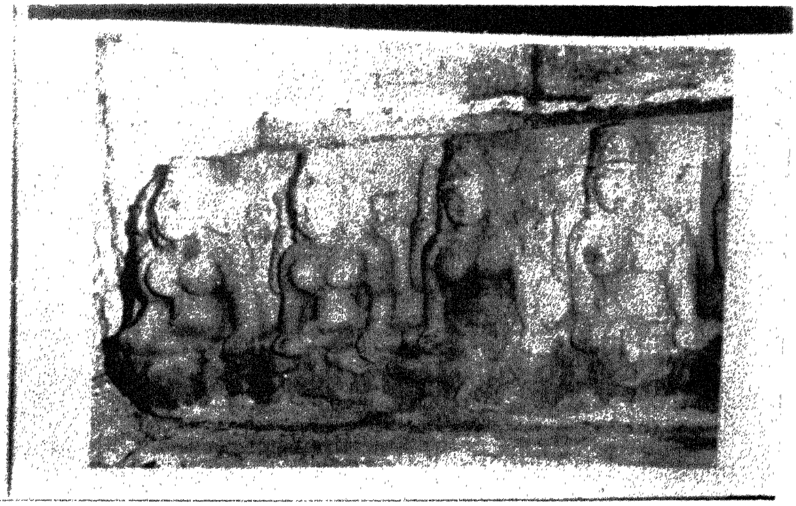

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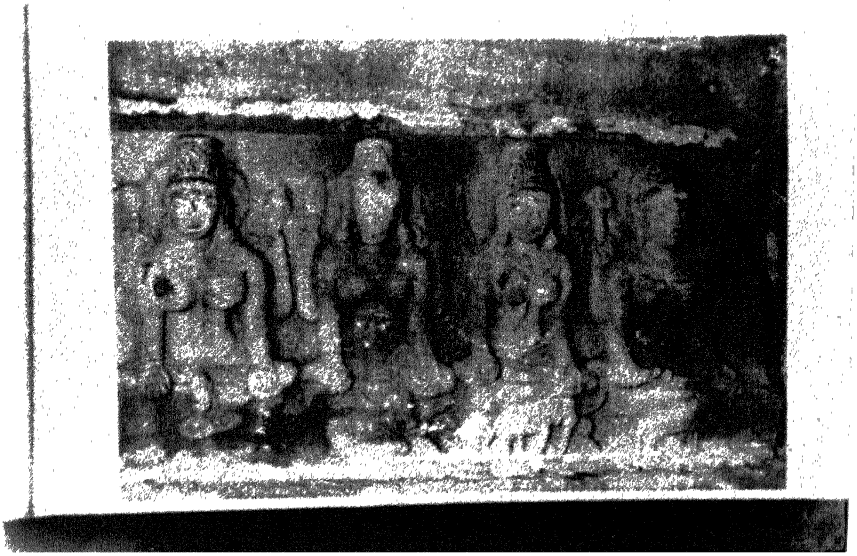

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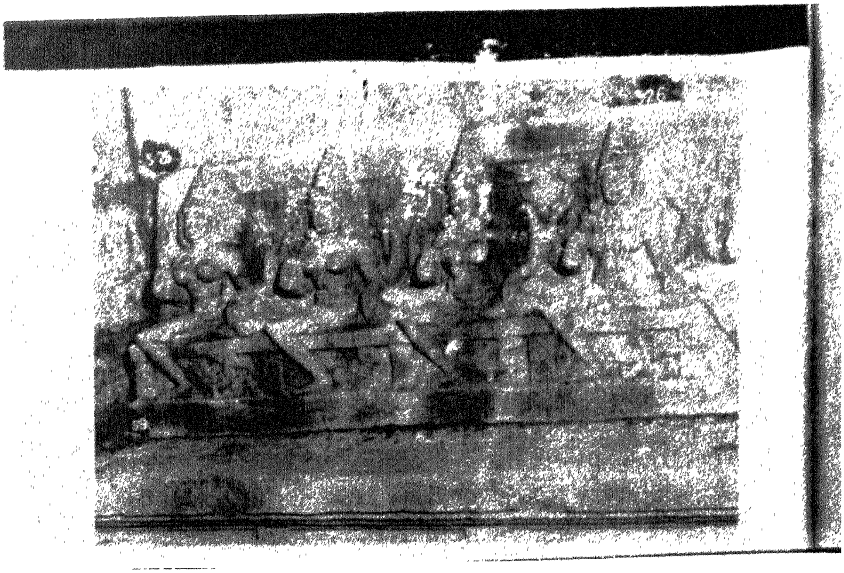

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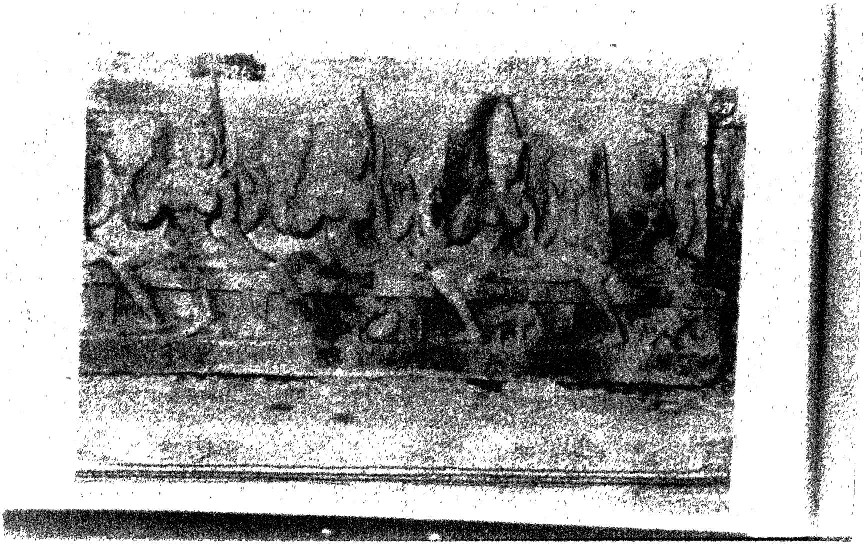

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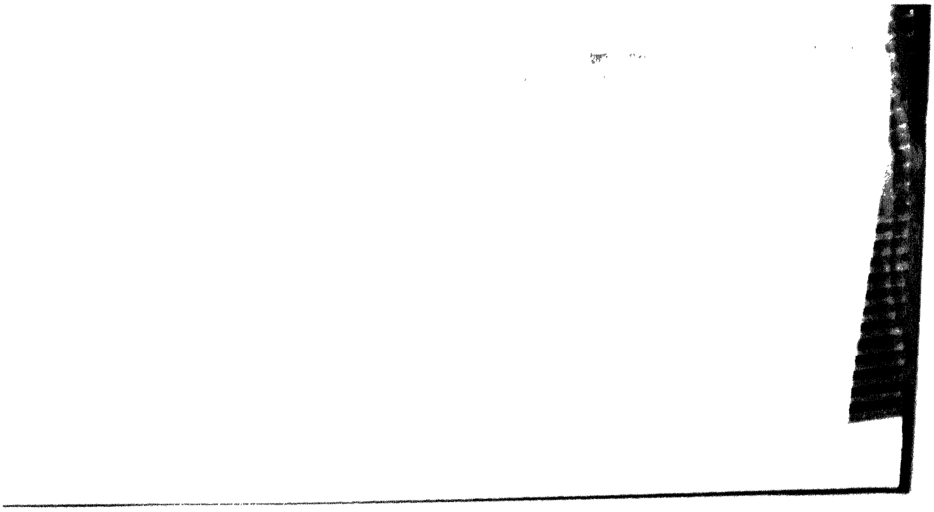

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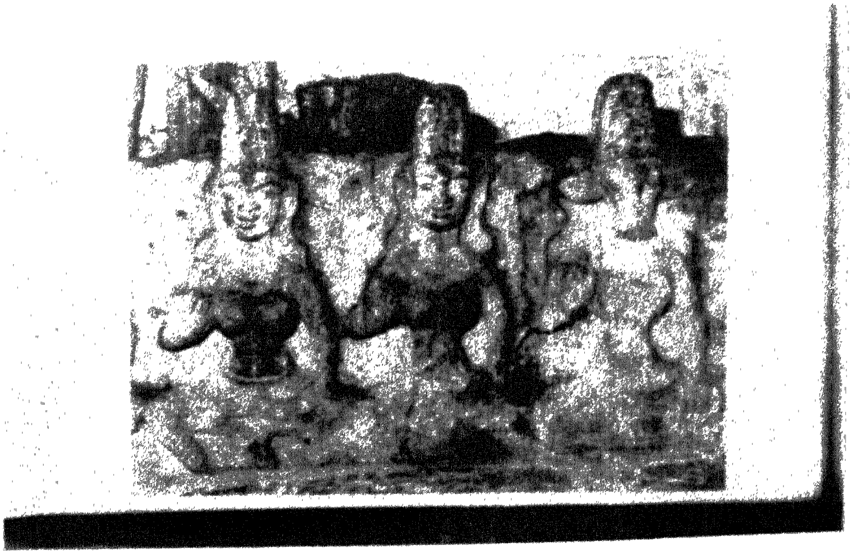

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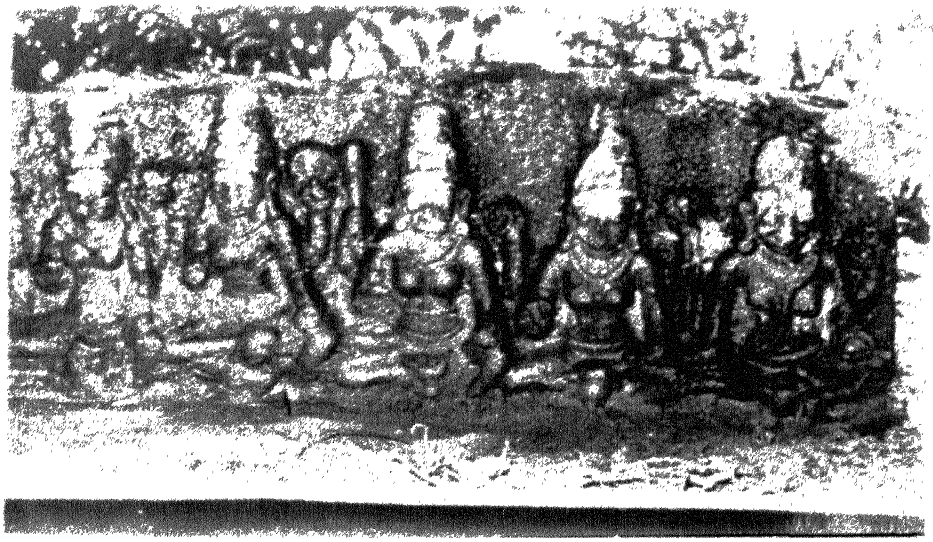

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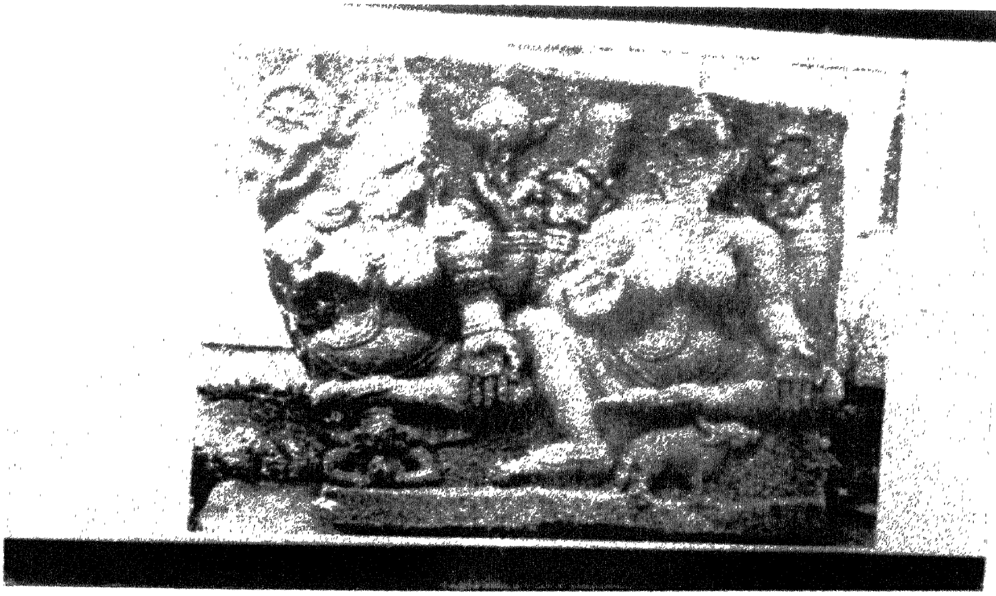

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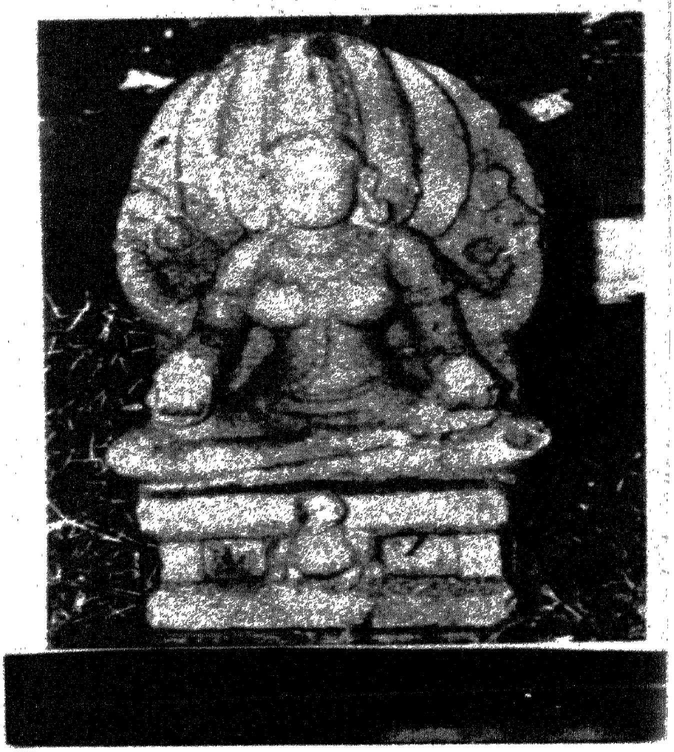

Plate 39 Brahmani, Chhata, Rāstrakūta [illegible] century A.D

Plate 40 Chāmuṇḍa, Prātakoṭa, Rāṣṭrakūṭa, [illegible] century A.D

Plate 41. Chāmunda, Kurala, Rāstrakūta, [illegible] century A.D

Plate 42. Chāmuṇda, Pañcaliṅgāla, Rāstrakūta, 8th *century* A D

Plate 45. Saptamātrika Panel, Hemavati, Nolamba 9th-10th century A.D

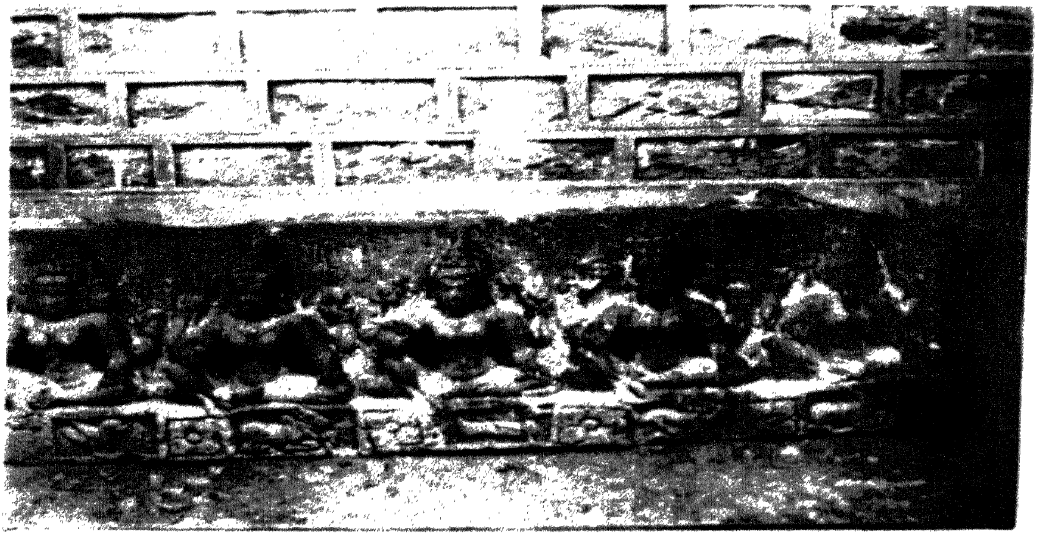

Plate 46. Saptamātrika Panel, Hēmavati, Nolamba 9th 10th century, A.D

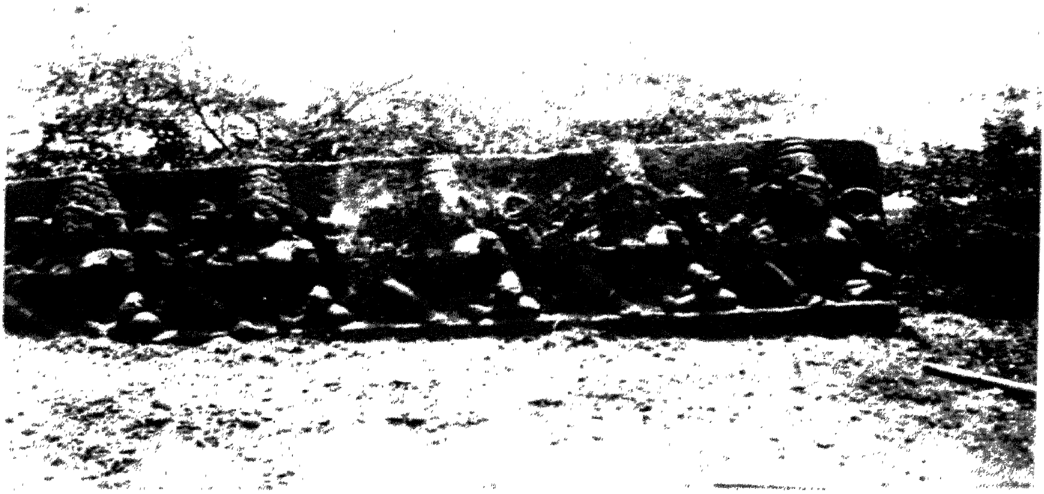

Plate 47. Saptamātrika Panel, Hēmavati, Nolamba, 9th 10th century, A D

Plate 48. Saptamātrika Panel, Hēmavati, Nolamba, 9th 10th century, A D

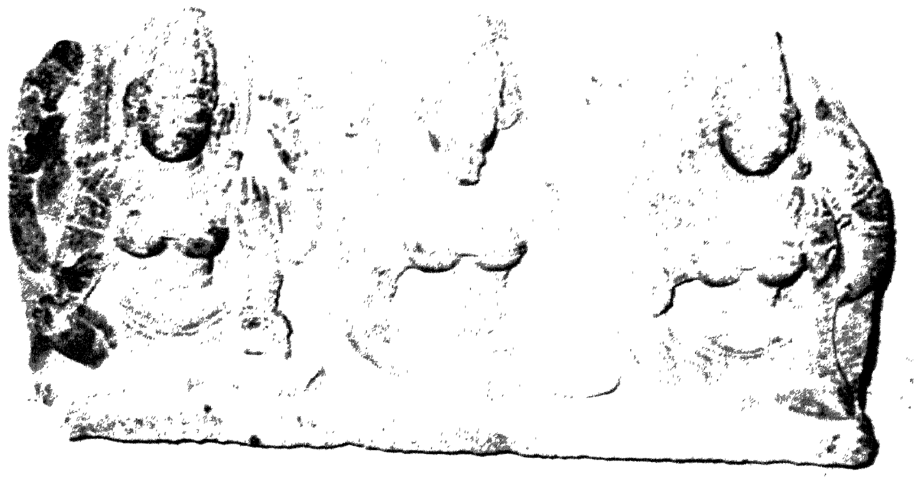

Plate 49. Saptamātrika Panel, Hēmāvati, [illegible] century AD

Plate 50. Saptamátrika Panel, Anantapur, Nolamba, [illegible] century AD

Plate 51 Saptamātrika Panel. Anantapur. Nolamba. 9th/10th century. A.D

Plate 52. Mahēśwari, Hēmavati, Nolamba. 9th/10th century. A D

Plate [illegible]

Plate 55 [illegible]

Plate 57. Saptamātrika Panel, [illegible], Chola, [illegible] century A.D.

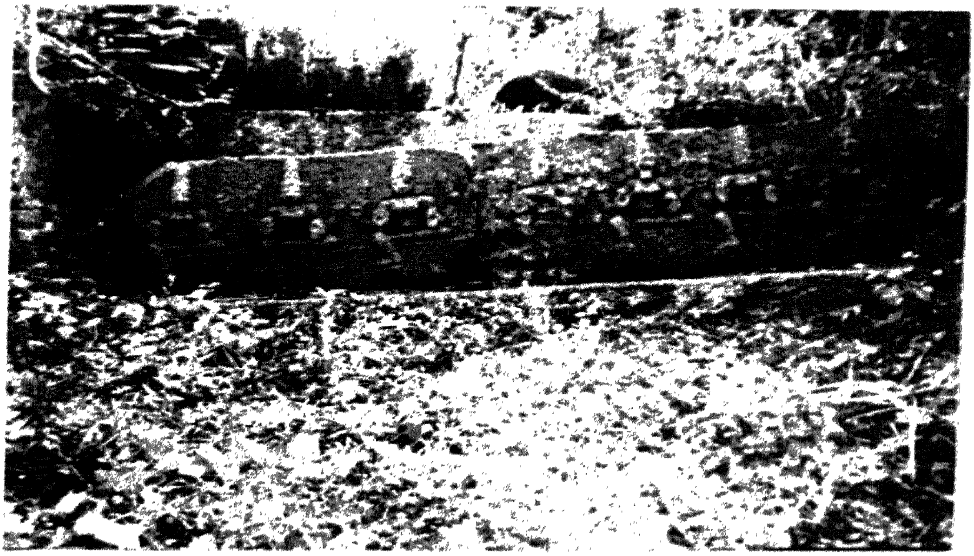

Plate 58. Saptamātrika Panel, Vāviltōta, Chola, 11th–12th century, A.D.

Plate 59. Vaishnavi, [illegible], Chola, 10th century, A.D.

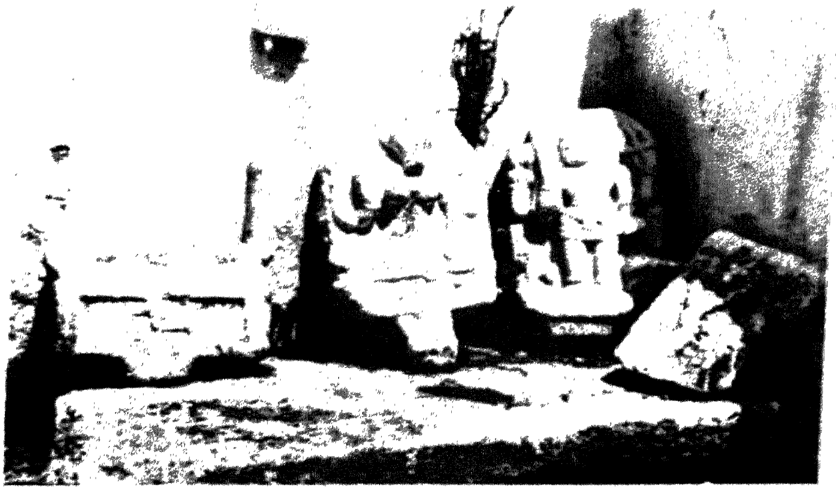

Plate 60. Mahēśwari, Kaḷakada, Chola, 11th-12th century, A.D.

Plate 61. Indrāni, Kalakada, Chola, 11th-12th century, A D

Plate 62. Brāhmaṇi, Yāṭavākili, Chola, 11th century, A D

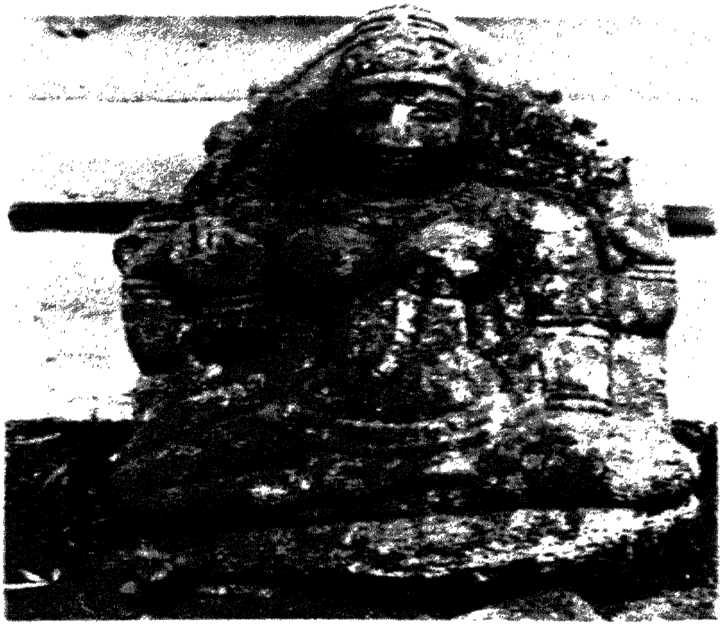

Plate 63. Maheśwari. Yāṭavākili. Chola. 11th century, A.D

Plate 64. Kaumāri. Yātavākili. Chola. 11th century. A.D.

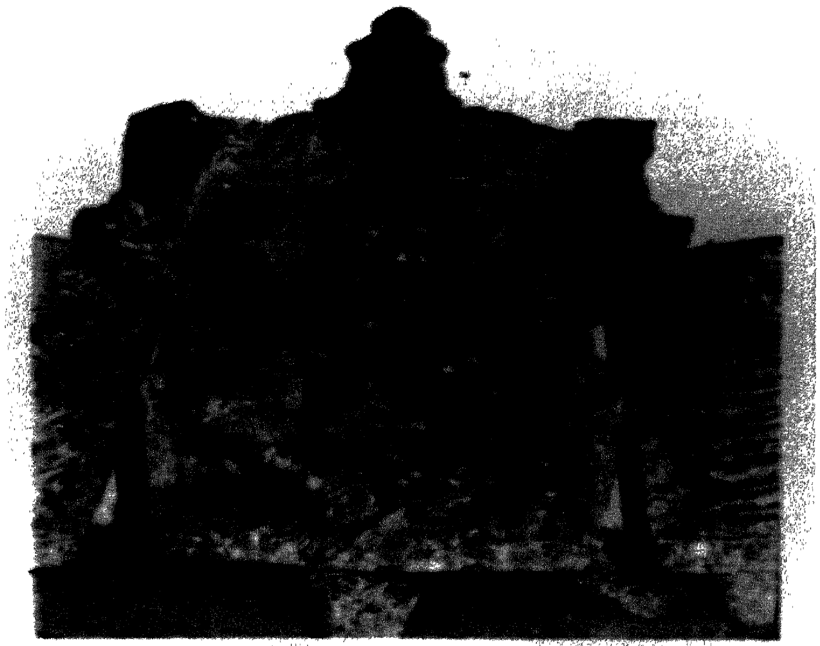

Plate 67. Indrāṇi, Yāṭavākili, Chola, 11th century, A.D.

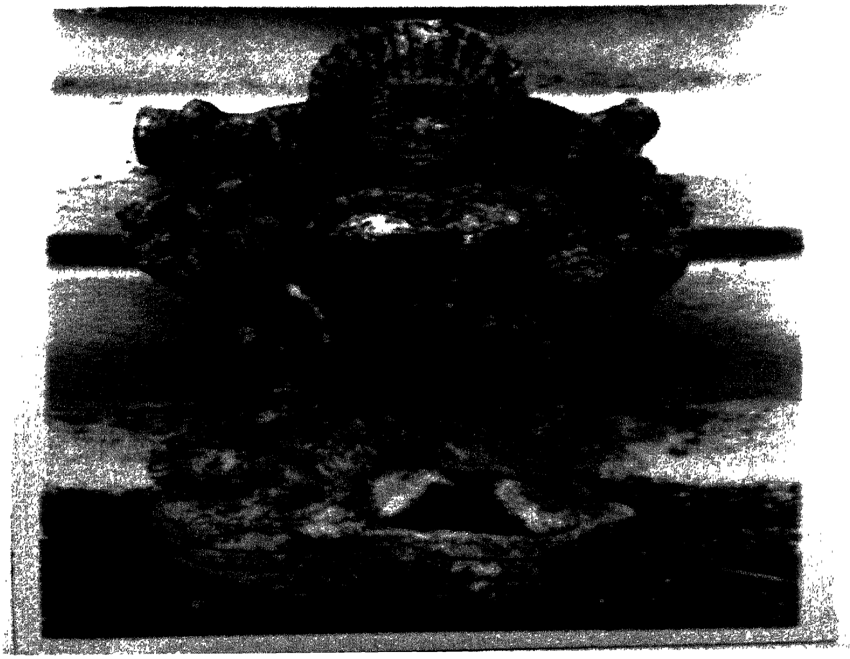

Plate 69. Vaishṇavi, Madanapalle, Chola, 11th/12th century, A.D.

Chāmunda, Madanapalle, Chola, 11th/12th century, A.D.

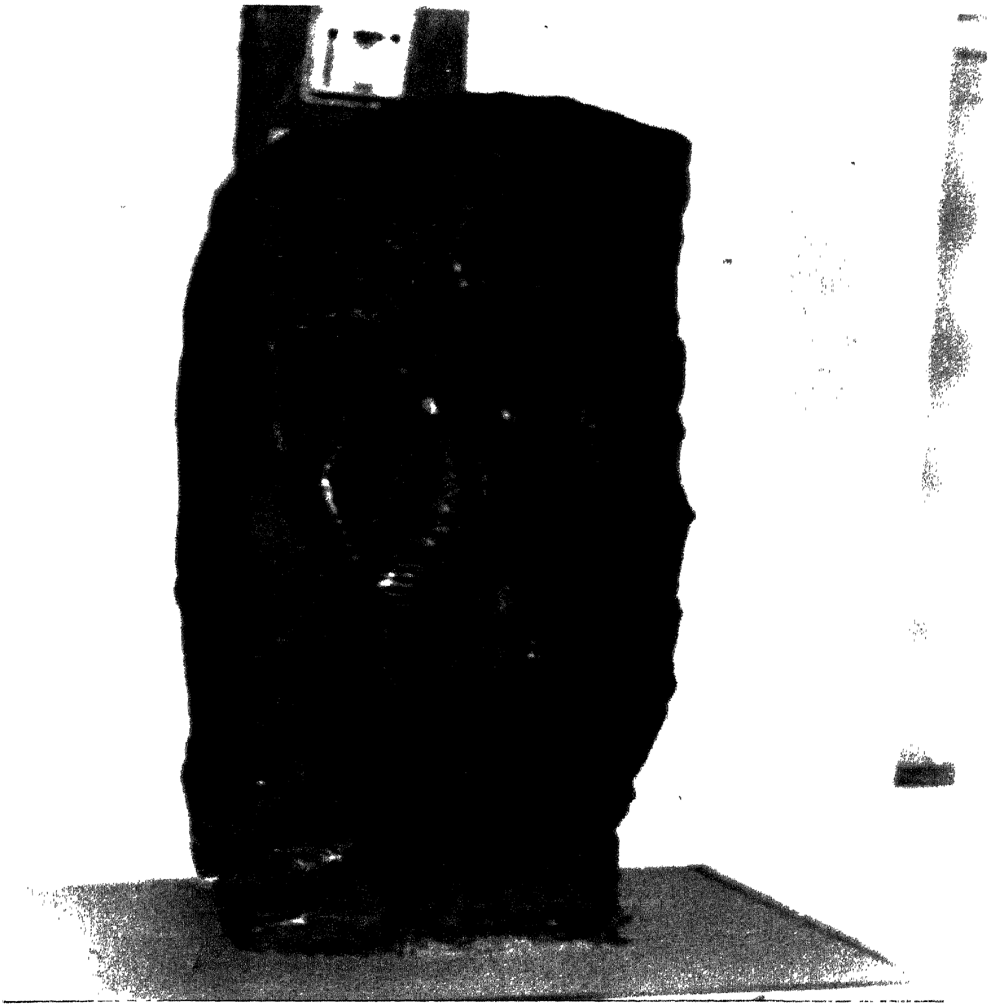

Plate 71. Vaishṇavi, Kanaparti, Chola, 11th century, A.D.

Plate 72. Vārāhi, Kanaparti, Chola, 11th century, A.D.

Plate 73. Vaishṇavi, Chandragiri, Chola, $12^{th}/13^{th}$ century, A.D.

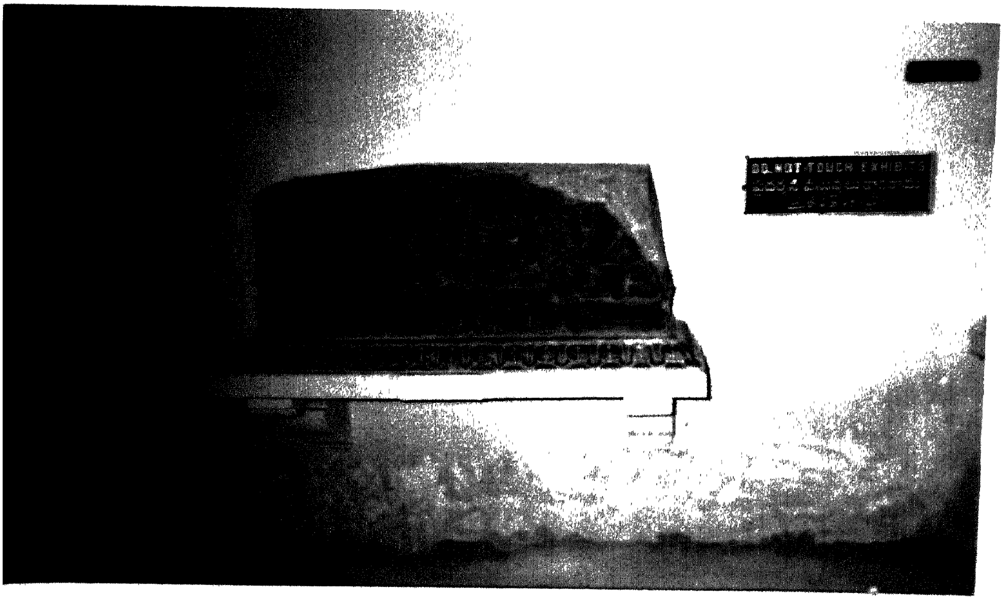

Plate 74. Saptamātrika Panel, Paṭāncheru, Kākatīya, 11th century, A.D.

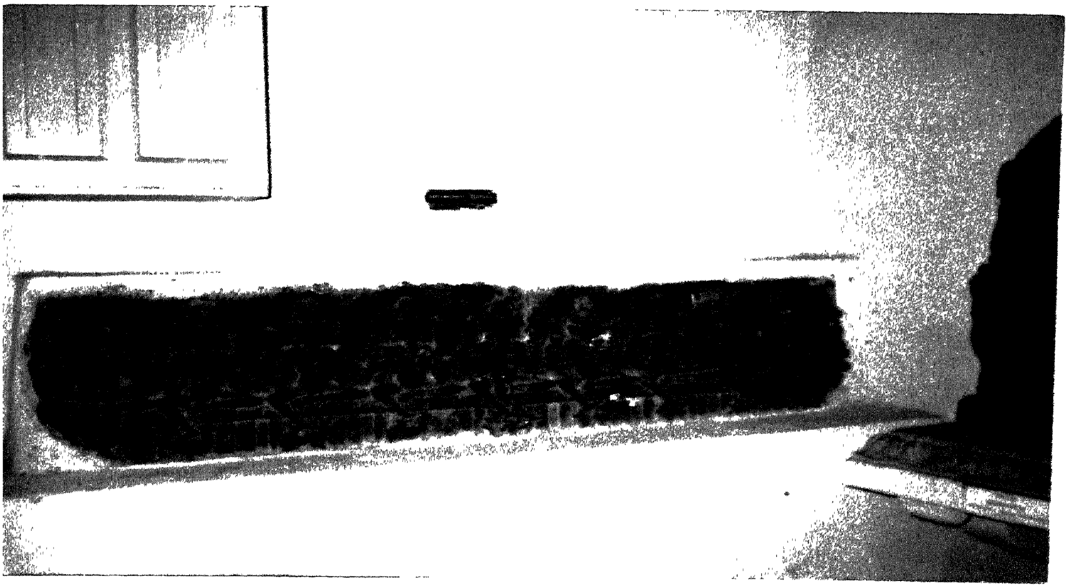

Plate 75. Saptamātrika Panel, Warangal, Kākatīya, 11th century, A.D.

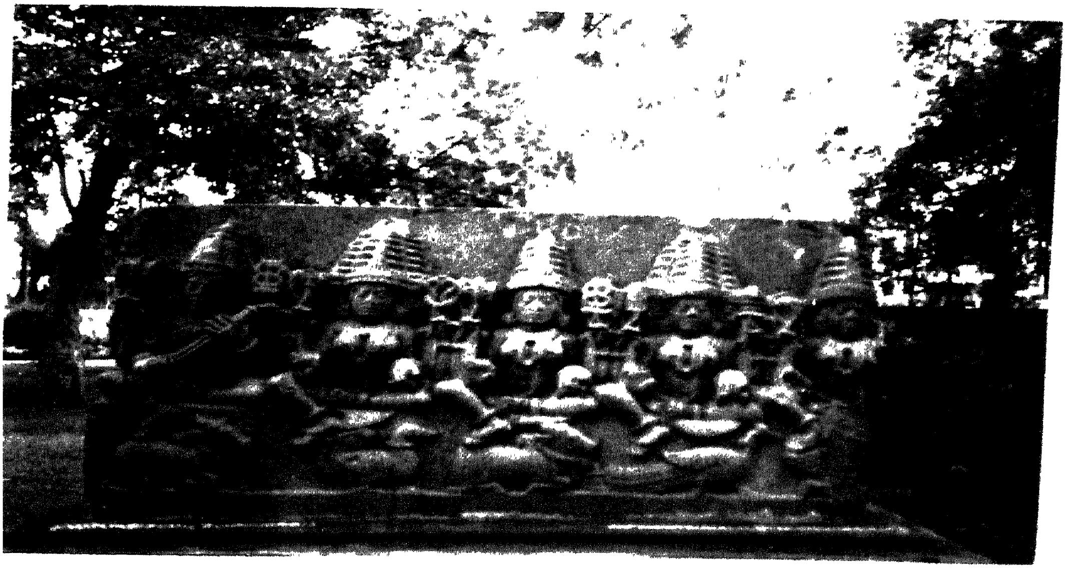

Plate 76. Saptamātrika Panel, Vijayawada, Kākatīya, 13th century, A.D.

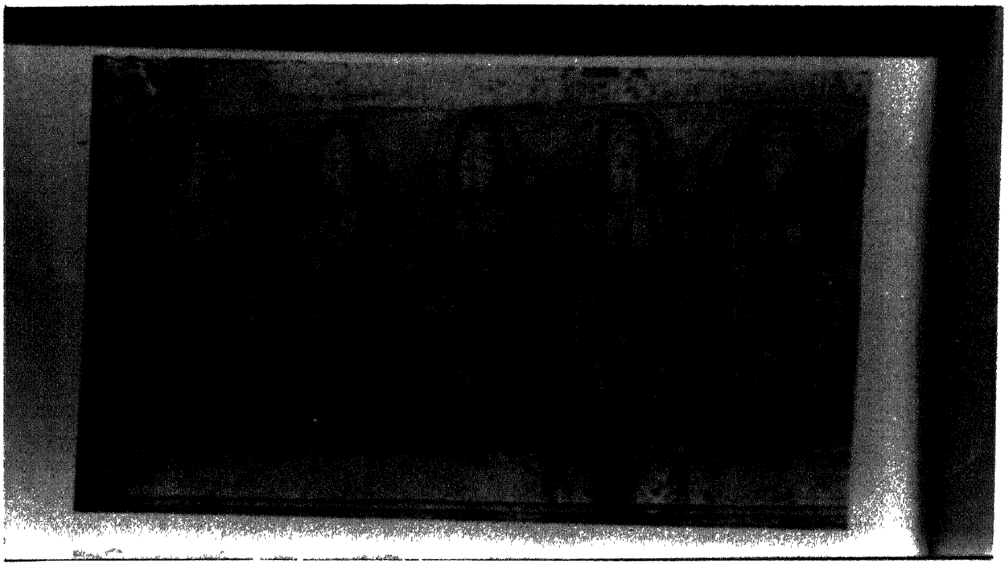

Plate 77. Saptamātrika Panel, Pālampēṭ, Kākatīya, 12th century, A.D

Plate 78. Chāmuṇḍa, Kolanupāka, Kākatīya, 13th century, A.D.

Plate 79. Saptamātrika Panel, Lēpākshi, Vijayanagara, 16th century, A.D.

Plate 80. Saptamātrika Panel, Munnēli, Vijayanagara, 16th century, A.D.

Plate 81. Brāhmaṇi, Rāmagiri, Vijayanagara, 16th century, A.D.

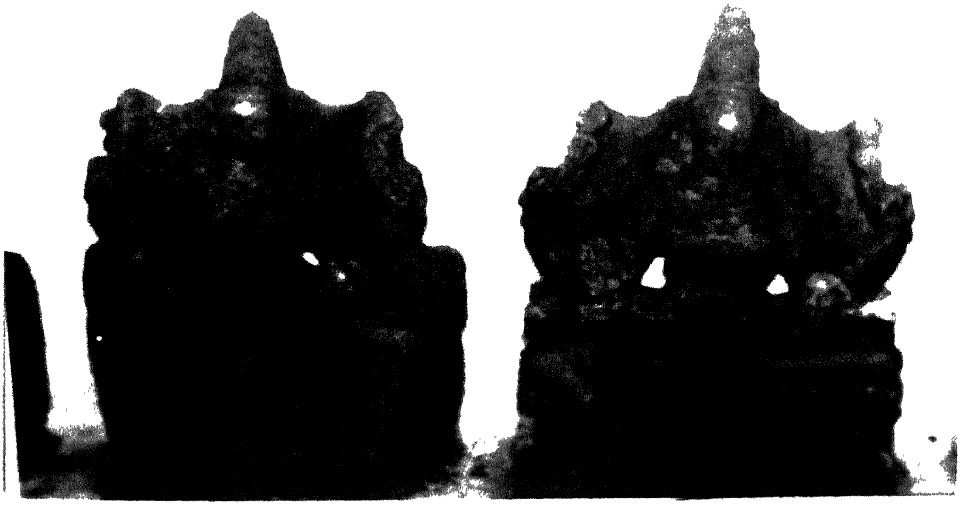

Plate 82. Mahēśwari and Kaumāri, Rāmagiri, Vijayanagara, 16th century, A.D.

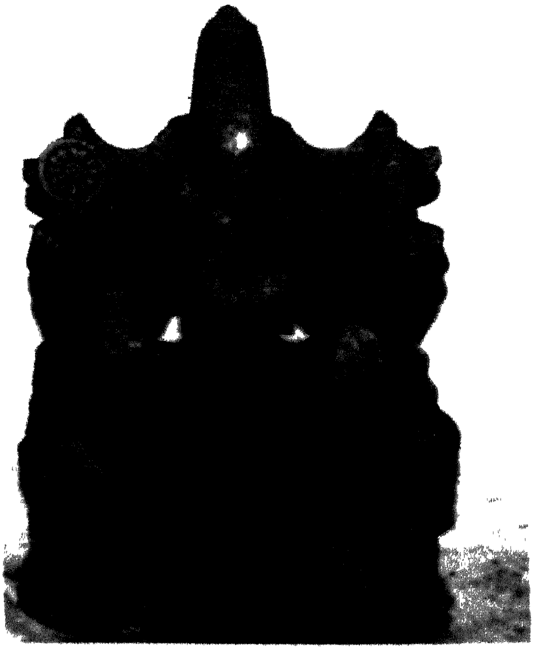

Plate 83. Vaishṇavi, Rāmagiri, Vijayanagara, 16th century, A D

Plate 84. Vārāhi and Indrāṇi, Rāmagiri, Vijayanagara, 16th century, A.D.

Plate 85. Chāmuṇḍa, Rāmagiri, Vijayanagara, 16th century, A.D

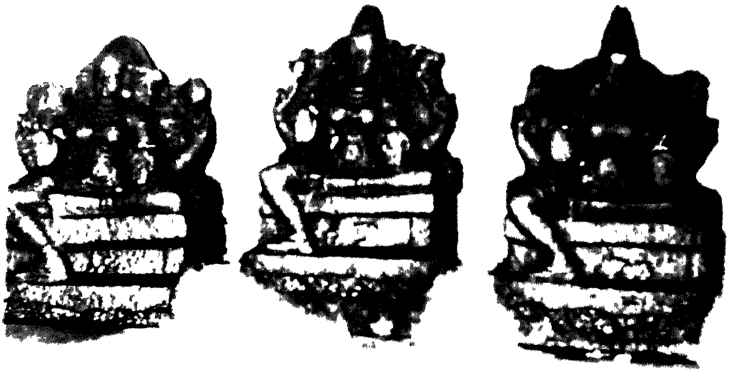

Plate 86. Brāhmaṇi, Mahēśwari and Kaumāri, Śurutupalli, Vijayanagara, 16th century, A.D

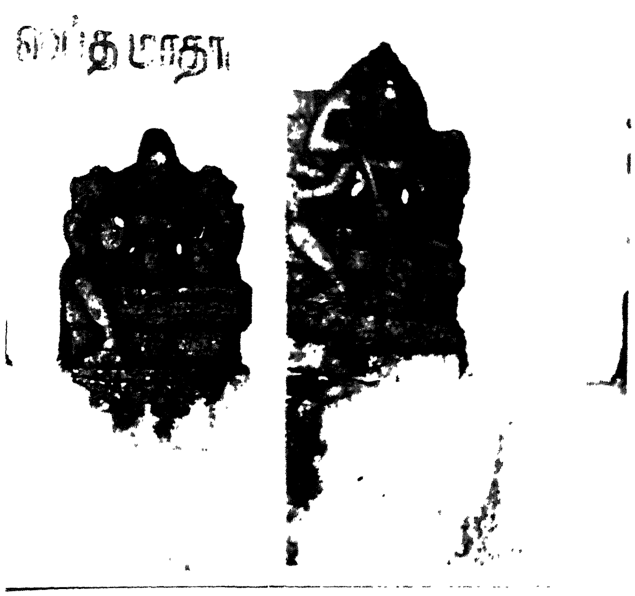

Plate 87. Vaishṇavi & Chāmuṇḍa, Śurutupalli, Vijayanagara, 16th century, A.D

te 88. Brāhmaṇi, Mahēśwari, Vārāhi and Vaishṇavi, Samudāyam, Vijayanagara, 17th century, A.D.

Plate 89. Kaumāri, Indrāṇi and Chāmuṇḍa, Samudāyam, Vijayanagara, 17th century A D

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ABBREVIATIONS

A.R.E.,	Annual Reports on Epigraphy
J.I.H.,	Journal of Indian History
M.E.R.,	Madras Epigraphical Report
S.I.I.,	South Indian Inscriptions
T.A.S.S.I.,	Transactions of Archaeological Society of South India, Madras.
T.T.D.I.,	Tirumala Tirupati Devasthanam Inscriptions.

GLOSSARY OF TECHNICAL TERMS

GLOSSARY OF TECHNICAL TERMS

Abhaya	:	Plam open with fingers pointing up.
Āgamas	:	Sacred texts related to the conduct of worship.
Agni	:	Flame or fire.
Akṣamāla	:	Rosary of beads.
Añjali	:	Both plams joined in salutation.
Aṅkuśa	:	Elephant goad.
Ardhaparyāṅkāsana	:	A seated posture in which one leg (left or right) is tucked upon a seat, while the other (right or left) is dangling.
Ardhōruka	:	Shorts.
Āsana	:	The word in Sanskrit may mean a seat or an attitue
Ashṭhapraivāra	:	Eight separate shiriens surrounding the main temple.
Āyudha	:	Weapon
Bāna	:	Arrow.
Bhiksapātra	·	Begging bowl.
Bhaṅgas	:	Deflexions of parts of human frame.
Cakra	:	Disc.
Cakrakuṇḍalas	:	Ear ornament formed in the shape of a circular ring.
Cāmara	:	Fly whisk.
Channavīra	:	An ornament hung round the neck by a string so as to lie over the chest.

Ḍamaru : A small drum with hollow body open at the ends (hand drum).

Daṇḍa : Stick or staff.

Daṇḍahasta : Hand thrown forward and held straight like a stick or like the trunk of an elephant.

Daṅta : Tusk.

Dhanus : Bow.

Dvārapālikas : Female Door Keepers.

Gada : Club, mace, stout stick.

Gaja : Elephant

Gaja-hasta : Same as Dandahasta. (Also mentioned as kati-hasta).

Garuḍa : Eagle, Vehicle of Vishnu

Ghaṇṭa : Bell.

Girdle : Belt.

Graivēyaka : Neck ornament.

Hāla : Plough.

Haṁsa : The goose, vehicle of Brahma (Swan)

Hāra : Necklace.

Jaṭā : Plait of hair.

Jaṭāmakuṭa : Plaits of hair formed into a head ornament.

Kalaśa or Kamaṇḍalu : Vessel with a handle and spout in the front.

Kankana	:	Wristlet.
Kapāla	:	Skull.
Kapālamāla	:	Garland of Skulls.
Karaṇḍamakuṭa	:	Crown made in the shape of a bowl-shaped vessel.
Kartari	:	Pose of the hand wherein the index and the middle fingers upraised in the shape of a pair of scissors.
Kaṭisūtra	:	The belt going round the loins
Kaṭyavalambita or Kaṭihasta	:	The pose of the hand when the arm is let down hanging by the side of the body and hand is made to rest on the lions (Also mentioned as kati).
Keyura	:	Ornament for the shoulders.
Khaḍga	:	Sword.
Khaṭvanga	:	Long bone surmounted by human skull.
Kheṭaka	:	Shield.
Kirīṭamakuṭa	:	Conical cap sometimes ending in an ornamental top carrying a central pointed knob.
Kīrtimukha	:	The face of glory; lion face.
Kucabandha	:	Breast band.
Kukkuṭa	:	Cock.
Kuṇḍala	:	Ear-ornament.
Kuṇṭa	:	Long Weapon with Pointed end.
Kūrma	:	Tortoise

Makuṭa	:	A crown, Cap.
Makara	:	A mythical animal with the face of crocodile; the mount of Ganga.
Makarakuṇḍala	:	Ear-ornament. Formed in the shape of a mythical crocodile.
Makaratōrana	:	A decorative motif with makara at either and suporting the garland.
Mañjīra	:	Ornament worn below the ankle.
Mayūrapiñcha	:	Bundle of peacock feathers.
Mēkhala	:	Waist ornament.
Mōdaka	:	Ball of rice.
Mriga	:	Deer.
Mudra	:	Hand pose.
Mūṣala	:	Pestle.
Muṇḍamāla	:	A chain of skulls.
Nāga	:	Serpent.
Nandi	:	Bull, Siva's mount.
Nīlōtpala	:	The blue lily.
Pādavalaya	:	Rings worn above the ankle.
Padma	:	Lotus.
Padmapīṭha	:	Lotus pedestal

Padmāsana	:	A sitting pose where the two legs are kept crossed so that the feet are brought to rest upon the things (A kind of pedestal).
Pādukas	:	Wooden sandals.
Paraśu	:	Axe.
Parivāradēvata	:	A subsidiary deity, which is subordinate to and attendant upon the main deity.
Pāśa	:	Noose.
Patāka	:	Flag.
Patrakuṇḍala	:	Ear-ornament formed in the shape of leaf.
Prabhāmaṇḍala	:	A circular halo that is shown close to the head; an arch that surrounds the whole person of a god.
Pūrnōruka	:	Lower garment upto the anklets.
Pustaka	:	Book.
Ratnakuṇḍala	:	A jewelled circular ear-ring.
Rishi	:	Sage.
Śakti	:	Spear.
Samabhaṅga	:	Body with the no bends.
Samapāda	:	Standing erect with feet in equal.
Śaṅkha	:	Conch.
Śaṅkhapatrakuṇḍala	:	A kind of ear-ornament in the shape of a conch shell.
Saptamātrikas	:	The seven mother goddesses.

Sarpakuṇḍala	:	Ear-ornament in the shape of a conch shell.
Śiplasāstra	:	Hindu texts on art, architecture and iconography.
Śruk, Śruva	:	Sacrificial ladles.
Sukhāsana	:	A comfortable sitting posture.
Sūla	:	Long weapon with a pointed end.
Taṅka	:	Chisel.
Tripatāka	:	Palm with the three central fingers upraised and the others folded in.
Trisūla	:	Three-pronged weapon with a long handle.
Udarabaṅdha	:	Stomach belt.
Utpala	:	Lily.
Vāhana	:	Vehicle or mount
Vajra	:	Thunder bolt.
Vakradaṇḍāyudha	:	Curved stick.
Varada	:	Palm with the fingers pointing downwards.
Vīna	:	Indian lute.
Vīrāsana	:	Sitting with the left leg bent at the knee and resting on the seat and the right leg hanging.
Yajañōpavīta	:	Sacred thread worn across the chest.

PREFACE

The present Andhra Pradesh comprising Telangāṇa, Coastal Andhra and Rayalaseema is a land of temples. It is studded with the Early Chāḷukya, Eastern Chāḷukya, Rāṣṭrakūṭa, Noḷaṁba, Chola, Kākatīya and Vijayanagara temples, which are rich in variety and artistic merit. Most of the scholars in Andhra Pradesh have worked upon the architectural and iconographical aspects of major Saivite and Vaishnavite deities only. The Saptamātrikas or Seven divine mothers (**Brāhmaṇi, Maheśwari, Kaumāri, Vaishṇavi, Varāhi, Indrāṇi** and **Chāmuṇḍa**) either separately or in a group are found in abundance in the Early Chāḷukya, Eastern Chāḷukya, Rāṣṭrakūṭa, Noḷaṁba, Chola, Kākatīya and Vijayanagara temples and Museums in Andhra Pradesh. The innumerable number of Saptamātrika panels and images found in the temples and Museums of Andhra Pradesh reveals that the cult of Saptamātrikas was popular and widely prevalent in Āndhradeśa during the early medieval and medieval periods. Excepting a few scholarly articles on Saptamātrikas by Dr.P.N.Naidu and a brief notice of the Saptamātrikas in the works of Douglas Barret, C.Sivaramamurti, M.L.Nigam, K.Krishnamurthy and Prof.M.Krishna Kumari, no other scholars have studied the origin, antiquity and growth of Saptamātrika cult in Āndhradeśa and also the stages in the evolution of the iconographic features and the iconographic peculiarities of the sculptural panels and images of the Saptamātrikas found in the temples and Museums of Āndhradeśa. As such there is a need for a comprehensive work on '**Saptamātrikas in the temple art of Āndhradeśa**' and therefore this topic has been selected for my research work. The origin, antiquity, descriptions of Saptamatrikas in Literature and the iconographic features of Saptamatrikas in the temple art of Āndhradeśa (from the Early Chalukya to the Vijayanagara period (6th to 17th century A.D.) are studied in this thesis in a systematic and detailed manner.

PLACE : TIRUPATI

DATE 14-12-1998

A. Ramadasu

(**A.RAMADASU**)

CHAPTER - I

INTRODUCTION

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INTRODUCTION

Among the several religious cults in India, the cult of Saptamātrikas or Seven Divine Mothers (Brāhmaṇi, Mahēśwari, Kaumāri, Vaishṇavi, Vārāhi, Indrāṇi and Chāmuṇḍa) is an important and popular one. There are numerous centres of worship of Saptamātrikas spread in different parts of our country. But this cult is more wide spread in Andhra Pradesh and a very large number of panels and figures of Saptamātrikas are found in the temples all over Andhra Pradesh. The innumerable number of Saptamātrika panels and images found in the temples of Andhra Pradesh reveals that the cult of Saptamātrikas was very popular in Āndhradēśa in the early medieval and medieval periods.

Review of the Literature

The present Andhra Pradesh comprising Telangāṇa, Coastal Andhra and Rayalaseema is a land of temples. It is studded with the Early Chāḷukya, Eastern Chāḷukya, Rāsṭrakūṭa, Noḷaṁba, Chōḷa, Kākatīya and Vijayanagara temples, which are rich in variety and artistic merit. Most of the scholars in Andhra Pradesh have worked upon the architectural and iconographical aspects of major Saivite and Vaishnavite deities only. The Saptamātrikas either separately or in a group are found in abundance in the Early Chāḷukya, Eastern Chāḷukya, Rāsṭrakūṭa, Noḷaṁba, Chōḷa, Kākatīya and Vijayanagara temples in Andhradesa. Excepting a few scholarly articles on Saptamatrikas by **Dr.P.N.Naidu**[1] and a brief notice of the Saptamātrikas in the works of **Douglas Barrett**[2], **C.Sivaramamurti**[3], **M.L.Nigam**[4], **M.Radhakrishna Sarma**[5], **K.Krishnamurthy**[6] and Prof.**M.Krishnakumari**[7], no other scholars have studied the origin, antiquity and growth of Saptamātrika cult in Āndhradēśa and also the evolution of the iconographic features of the Saptamātrikas found in the temples of Āndhradēśa.

There are some general works on the iconography of Saptamātrikas. The important works are . **Iconography of Śakti** (Delhi, 1978) by Balram Srivastava, **Hindu Goddesses** (Delhi, 1987) by David Kinsley, **Indian Iconography** (Bombay, 1973) by R.S.Gupte, **Elements of Hindu Iconography** (Delhi, 1971) by T.A.Gopinatha Rao, **Iconography of some important Minor Hindu and Buddhist Deities** (New Delhi, 1975) by Bhagwant Sahai, **Hindu Iconography** by S G.Tewari etc. In these works, only a brief account of the Saptamātrikas is given.

There are also a few published works exclusively dealing with the iconography of the Saptamātrikas viz., **Iconography of Saptamātrikas** (New Delhi, 1989) by O.P.Misra, and **Saptamātrikas in Indian Religion and Art** (New Delhi, 1995) by V.R.Mani.

From what has been said above, it is clear that a systematic and an exhaustive survey and study of the iconographical features of the sculptural panels and loose stone sculptures of Saptamātrikas found in the temples of Andhra Pradesh has not been undertaken by the scholars so far. As such there is a need for a comprehensive work on "**Saptamātrikas in the temple Art of Āndhradēśa**" and therefore this has been selected for my research work.

Scope and Aim of the Study

The main aim of the study is (1) to study and reconstruct the aspects of origin, antiquity and growth of Saptamātrika cult and also (2) to study the evolution of the iconographical features of the Saptamātrikas in the temples of Āndhradēśa from the early Chāḷukya to the Vijayanagara period (A.D.6th to 17th century). The reasons for starting the study from A.D.6th century are that firstly, before that date, there are only stray references to Saptamātrika worship from which it is difficult to trace out the development of the cult of Saptamātrikas in Āndhradēśa and regular

references to the worship of Saptamātrikas have been available only from A.D.6th century Secondly, it is from that century onwards the Saptamātrika panels and images have been available in the temples of Āndhradēśa. Thirdly, it was in A.D.6th century that the cult of Saptamātrikas spread in Āndhradēśa as is evidenced by the earliest Saptamātrika panel from Yēlēśvaram which is now preserved in the State Museum at Hyderabad. The early Chāḷukyas who ruled the tracts of Āndhradēśa, had contributed much for the growth of the cult of Saptamātrikas. After the early Chāḷukyas, the successive dynasties such as the Eastern Chāḷukyas, Rāṣṭrakūṭas, Noḷaṁbas, Chōḷas, Kākatīyas and the Vijayanagara rulers also contributed their mite for the growth of the cult In the temples, we find that there has been a steady increase in the number of Saptamātrika panels and images in Āndhradēśa from A.D.6th century i.e., from the Early Chāḷukyan period onwards. The work concludes with the study of the iconographical features of Saptamātrikas in the Vijayanagara art for the following reasons. Firstly, it was in the A.D.17th century that the Vijayanagara empire which became famous as the saviour of Hindu religion, had finally come to an end The last known Saptamātrika group of images is from Samudāyam, Chittoor district. The depiction of Saptamātrikas in the temple art of Āndhradēśa came to a halt with the decline of the Vijayanagara empire in A.D.17th century. Thus, the beginning and closing years of A D.6th and 17th centuries respectively, witness the beginning and end of the vigorous development of the cult of Saptamātrikas in Āndhradēśa.

Sources

The primary sources for the study of the iconographical features of Saptamātrikas from A.D.6th to 17th century in Āndhradēśa are principally Archaeological and literary. Of these again, the collection of data from the available (1) inscriptions and (2) Saptamātrika panels and loose stone sculptures found in the temples from the early Chāḷukya to the Vijayanagara period and from the Museums in Andhra Pradesh constitutes the major portion.

1. **Archaeological Sources**

(A) Inscriptions : There are some inscriptions engraved in the temples and on the copper plates, attesting the patronage of the cult of Saptamātrikas. The inscriptions supply valuable details by mentioning the name of the king, date and purpose of the grant and charitable contributions to the temples. To quote examples, the Early Chāḷukyas of Bādāmi are referred to in their inscriptions as the worshippers of the Saptamātrikas. The copper plates of Early Chāḷukyas state that they were nourished by the Saptamātrikas. For instance, the expression that is invariably met with in the invocatory verses of the copper plate grant of Pulakēsin-I, dated Śaka 411 (A.D.489-90)[8] is **Putrānām Sapta (10) Kamātribhis-Saptamātribhik abhivardhitānām abhivardhitānām kārttikeyapari-rakshanaprāpata.** A few Chola inscriptions also refer to the worship of Saptamātrikas. An inscription from Ālaṁbākkam dated in the thirty first year (A D 1049-50) of Chola king Rājādhirāja mentions endowments to the temple of Saptamātrikas for the conduct of their worship[9]. Another inscription from Vēlachchēri dated in the tenth year of Pārthivēndravarma refers to the temple of the Saptamātrikas and gift of lands for offerings[10] There are many inscriptions of the tenth and eleventh centuries recording grants for the worship of **Parivāra** deities including the Saptamātrikas.

(B) Saptamātrika Panels and Images : We have numerous Saptamātrika panels and loose stone images in the temples and museums attesting the prevalence of the cult of Saptamātrikas in Āndhradēśa under study. The Saptamātrika panels and images in the temples withstanding the ravages of time till speak of the past glory of the Saptamātrika cult. The survey of Saptamātrika panels and images in the temples and museums of Āndhradēśa shows that the mātrikas are represented either in group or separately with two, four and eight arms, with

vāhanas and without **vāhanas**, with associate deities Vīrabhadra and Ganēśa and without them and with local and chronological divergencies. They serve as the data for the study of the evolution of the iconographical features of the Saptamātrikas in the temple art of Āndhradēśa and form an authentic source material for this study.

2. Literary Sources

Details regarding the worship and iconography of the Saptamātrikas are to be found in a wide range of devotional literature which may be classified into the following categories :

i. **Purāṇas**;

ii. **Āgamas**;

iii. **Saṁhitas**; and

iv. **Taṅtras**

Of the **Purāṇas**, mention must be made of the **Vāyu, Agṇi, Matsya, Vāmana, Bhāgavata, Skanda, Bhavisyōttara, Brahmāṇḍa, Vishnu, Varāha, Dēvi** and **Mārkaṇḍēya**. The Āgamas include **Uttarakaraṇāgama, Suprabhēdāgama, Pūrvakaranāgama, Aṁśumad-bhēdāgama, Vishnudharmōttara, Rūpamaṇḍana, Samarānganasūtradhāra, Aparājita-prichcha, Karaṇāgama, Kāmikāgama, Vaikhānasāgama, Mayamata, Vāsturājavallabha, Mānasāra, Kāsyapaśilpasāstra, Prayōgamañjari** and **Śilparatna**. Of the **Saṁhitas**, mention must be made of the **Brihatsaṁhita** and one of the important among the **taṅtra** works is **Hayaśīrsapāñcharātra**.

Baring a few, we cannot be precise about the dates of other Āgamas. The **Vishnudharmōttara** and **Vaikhānasāgama** are taken to be assignable to the period from the 7th to 9th centuries. **Kāmikāgama** is a work of about the 9th century. **Samarānganasūtradhāra** was

written by Bhōjarāja and hence can be assigned to the 11th century. **Vāsturājavallabha** and **Mayamata** both written by Mandana, are of the 15th century. The **Śilparatna** was composed by Śrīkumāra in the 16th century[11]. Though the Āgamic, Puranic and other devotional works dealing the Saptamātrikas are considerably large, attention is focussed here only on a few that deal with the iconographic details of the Saptamātrikas in a fairly elaborate manner. The iconographic features of Saptamātrikas are found in greater details in the **Agnipurāṇa**, the **Aṁśumadbhēdāgama**, the **Pūrvakaranāgama**, the **Matsyapurāṇa**, the **Rūpāvatāra**, the **Rūpamaṇḍana**, the **Viśvakarmaśāstra**, the **Śilparatna**, the **Śrītattvanidhi**, the **Dēvimahātmya**, the **Mārkaṇḍēyapurāṇa**, the **Vishnudharmōttara**, the **Kāsyapaśilpa-śāstra**, the **Mānasāra** and **Dēvipurāṇa**[12].

Besides the devotional literature we have some general published works on the iconography of Saptamātrikas. These modern works contain useful information on the subject. To trace the similarities and dissimilarities and also the local and chronological divergencies in the depiction of Saptamātrikas, the iconographic details found in both the devotional literature and the modern published general works are highly useful for the comparative study.

Research Design and Methodology

The methodology followed for this study is as follows :

To study the iconographical features of Saptamātrikas and to take photographs on the Sculptural panels and loose stone images of Saptamātrikas, a systematic field survey has been conducted to cover the temples and museums in Andhra Pradesh. All the sculptural panels and loose stone images of Saptamātrikas, ranging from the Early Chāḷukya to the Vijayanagara period (A.D. 6th to 17th century) are studied in two ways.

1 The iconographical features of each of the Mātrikas are studied.

2 The iconographical features of group of Mātrikas are studied.

The sculptural panels in **Situ** and also those preserved in the State and District Government Museums are also studied.

Dating

Some sculptural panels and loose stone images of Saptamātrikas have been dated approximately on the basis of stylistic features. Other Saptamātrika panels and images which are found in the temples are dated on the basis of date and the architectural style of the temple. In this case we cannot blindly date the panel or image with the help of the foundation inscription and style of the temple because there are many examples were the main shrine of the temple alone was built at one time and other structures and images added considerably later. In such cases, coroboration from the iconographic features is absolutely essential. The iconographic features help us to fix the probable date to a particular panel or image. Hence, great caution has been taken in identifying and assessing the stages of evolution of Iconographic features of Saptamātrikas and in dating them. The details, involving the use of technical terms and unavoidable repetition off and on are important on their own account as basic facts but more so as they serve as a means of studying the iconogrpahy of a particular group of goddesses in the larger contest of Indian iconography as a whole down the ages. The details help to a clearer understanding of the evolution of the iconographic features of the Saptamtarikas (Seven Divine Mothers). The detailed study of the iconogrpahic features of Saptamātrikas also help a stark contrast between the sculptural panels and images of Saptamātrikas in Āndhradēśa and those which are radically different in details, belonging to another area.

The **research design** of the thesis is as follows :

The thesis has Six Chapters. The first chapter '**Introduction**' deals with the review of literature, scope and aim of the study, sources and Research design and Methodology.

The second chapter deals with the **'Origin and Antiquity of the Saptamātrikas'**.

The third chapter deals with the **'Prescriptions of Saptamātrikas in literature' Āgamas and Puranas.**

The iconographical features of the Saptamātrikas in the temples of the Early Chāḷukya, Eastern Chāḷukya, Rāṣṭrakūṭa and Noḷaṁba with a brief historical and cultural background are dealt with in chapter four **'Saptamātrikas in the temple art of Āndhradēśa'** (A.D.6th to 10th century)

The fifth chapter **'Saptamātrikas in the temple art of Āndhradēśa'** (A D.10th to 17th century) contains a study of the iconographical features of the Saptamatrikas in the temples of Chola, Kākatīya and the Vijayanagara periods with a brief historical and cultural background.

The last chapter (Chapter : VI) **'Conclusion'** deals with the modes of representations, dynastic characteristics and iconographic peculiarities of Saptamātrikas in the temple art of Āndhradēśa. This chapter also deals with the comparative study of the iconographic features of Saptamātrikas, to trace the similarities and dissimilarities of the Saptamātrikas from the prescriptions of the iconographic texts and also the local and chronological divergences in the depiction of the Mātrikas in the temple art of Āndhradēśa.

The appendix contains the Tabular statements of (1) Saptamātrika panels and Images in Āndhradēśa, (2) The weapons of Saptamātrikas as mentioned in the literature (3) Modes of representations of Saptamātrikas in the temple art of Āndhradēśa and (4) The weapons of Saptamātrikas in the temple art of Āndhradēśa from the Early Chāḷukya to the Vijayanagara period.

This Thesis is substantially illustrated. Figures of **postures**, **makuṭas**, **ornaments** and **weapons** of the Saptamātrikas and Eighty nine plates relating to the Iconography of the Saptamātrikas are appended at the end of the thesis. Most of these have not been published so far and had to be specially prepared by me. Glossary of Technical terms and Bibliography have also been added at the end of the thesis.

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CHAPTER - II

ORIGIN AND ANTIQUITY OF THE SAPTAMĀTRIKAS

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Saptamātrikas or the "Seven Mothers", represent the śaktis or the "endowed energies" of the important familiar male deities. They are Brāhmaṇi (Sarasvati), Mahēśvari (Raudri), Kaumāri (Kārttikēyani), Vaishṇavi (Lakshmi), Vārāhi, Indrāṇi (Mahēndri) and Chāmuṇḍa (Chāmuṇḍi)[1]. There are, however, occasional variations in the list of the Mātrikas with regard to their number and the order of their enumeration, usually they are seven, though eight or more of them can be counted[2]. It may however, be noted that the **Skandapurāṇa,** the **Dēvipurāṇa**, and the **Brahmavaivartapurāṇa** mention more mātrikas, whereas only eight mātrikas have been mentioned by the **Dēvibhāgavata,** the **Nityasōdasikarnava**, the **Prapañchasāratantra**, the **Lingapurāṇa**, the **Mantramahōdadhi** of Mahīdhara and the **Varāhapurāṇa**[3]. Even the **Dēvipurāṇa** gives eight names of the Mātrikas at another place. The **Kathāsaritasāgara** refers to a group of the Mātrikas headed by Nārāyaṇi, the other names being not given[4]. In the subsequent liturgical literature of Hinuds, as many as sixteen Mātrikas are given beginning with Gauri. But the usually accepted list supported by the Iconographic data, as suggested by Benerjea[5] , consists of the seven Mātrikas, namely Brāhmaṇi, Mahēśvari, Kaumāri, Vaishṇavi, Vārāhi, Indrāṇi and Chāmuṇḍa. The Purāṇas and archaeological evidence throw considerable light on the origin and antiquity of such a group of Saptamātrikas and the evolution of the practice of their worship. While the Puranic accounts are legendary and traditional, the archaeological data is more useful for analysing the historical development of the cult of the Saptamātrikas.

LEGENDARY ORIGIN :

Among the Purāṇas and the Epics, many refer to the Mātrikas, their origin, achievements and characteristics. Of these, the most important ones referring to the Mātrikas in considerable detail are the **Varāha, Vāyu, Mārkaṇḍēya, Matsya, Kūrma** and the **Dēvipurāṇas** besides the **Suprabhēdāgama** which is essentially a **Śilpa** text. There are two different Pauranic versions relating to the origin of the Mātrikas. The account given in the **Vārāhapurāṇa** is more detailed than that given in other texts and this has been summarised thus by T.A.Gopinatha Rao :

"Kāsyapa had two sons known as Hiraṇyāksha and Hiraṇyakaśipu by Diti. They were respectively killed by Vishnu in his Varāha-avatāra and Nrisiṁha-avatāra. Prahlāda, the son of Hiraṇyāksha, became a devotee of Vishnu and renounced all concerns of worldly life. After him Andhakāsura began to rule over the **aśuras.** By piously practising a long series of austerities, he obtained several boons from Brahma and became very powerful. He then began to cause annoyance to the dēvas; and they ran to Kailāsa to complain to Śiva about the troubles caused by the **aśura** chief. Even as Śiva was listening to their complaint, Andhakāsura appeared at Kailāsa with a view to carry away Pārvati. Śiva there upon got ready to fight the **aśura** and made the three well known snakes Vāsuki, Takshaka and Dhananjaya to serve as his belt and bracelets. An **asura** named Nīla, who had secretly planned to kill Siva came out in the meanwhile in the form of an eḷephant. Nandi came to know of this and informed Vīrabhadra and he took the shape of the lion and attacked and killed Nīla. The skin of this elephant was presented by Vīrabhadra to Siva. It was worn by Siva as his upper garment. Clad with this curious garment and ornamented with the serpents and wielding his powerful **trisūla**, Siva started out on his expedition against Andhakāśura taking with him his army consisting of the **gaṇas.** Vishnu and

the other gods also went with him to offer help. But in the struggle that ensued Vishnu and other dēvas had to run away. Atlast Siva aimed his arrow and shot at the **aśura** and wounded him, blood began to flow in profusion from the wound and each drop of it as it touched the earth assumed the shape of another Andhakāsura. Thus, there arose thousands of Andhakāsuras to fight against Siva. Immediately Siva thrust his **trisūla** through the body of the original and real Andakāsura and began to dance. Vishnu destroyed with his **cakrāyudha** the secondary **asuras** produced from the blood-drops. To stop the blood from falling on the earth, Siva created out of the flame that was issuing from his mouth a Sakti called Yōgēśvari. Indra and other dēvas also sent their saktis (female powers) to kill the **asuras**. They (saktis) are Brāhmaṇi, Mahēśvari, Kaumāri, Vaishṇavi, Vārāhi, Indrāṇi and Chāmuṇḍa. These are the female counterparts of the gods — Brahma, Mahēsvara, Kumāra, Vishnu, Varāha, Indra and Yama and are armed with the same weapons, wear the same ornaments and ride the same **vāhanas** and carry the same banners as the corresponding male gods do". The seven Mātrikas caught all drops of blood as they fell in the battle between Siva and Andhakāsura and thus stopped the further multiplication of secondary Andhakāsura. In the struggle Andhakāsura finally lost his power known as **asura-maya** and was defeated by Siva. Nevertheless through Siva's grace he gained a good end. Such is the account of the origin of the Saptamātrikas or the seven Mother-Goddesses[6].

The **Varāhapurāṇa**, also states that these Mother-Goddesses are eight in number and includes among them the goddess Yōgēśvari mentioned above, although all other Purāṇas and Āgamas mention them to be seven. The same Purāṇa interestingly gives a metaphysical interpretation of the battle between Siva and Andhakāsura. According to it was the struggle between **Ātma-Vidya** or spiritual wisdom represented by Siva and **Ajñanandha-kāra** typified

by Andhakāsura. It further says that these Mātrikas represent eight mental qualities which are morally bad; accordingly Yōgēsvari represents **kāma** or desire; Mahēsvari, **krōdha** or anger; Vaishnavi, **lōbha** or covetousness; Brāhmaṇi, **mada** or pride; Kaumāri, **mōha** or illusion; Indrāṇi, **mātsarya** or fault-finding; Yami or Chāmuṇḍa, **paisūnya**, that is, tale - bearing; and Vārāhi, **asūya** or envy[7].

According to the **Mārkaṇḍēya Purāṇa**, the Mātrikas aided Ambika along with Chāmuṇḍa in causing death to the most powerful ally of the demon king Sumbha, named Raktavīja, who was endowed with the character of multiplying into secondary demons equal to himself in strength and prowess no sooner drops of blood oozing from the wounds on the person of the Asura touched the ground. Similar was the case with Andhakāsura, another mighty demon, who fought against Siva[8]. This Purāṇa also mentions that the Saktis of the individual gods are characterised by the respective forms, ornaments and mounts of the corresponding male gods. T.A.Gopinatha Rao[9] remarks, "these (Saptamātrikas) are the female counterparts who are armed with the same weapons, wear the same ornaments and ride the same **vāhanas** and carry the same banners as the corresponding male gods do". Brāhmaṇi should be sculptured like Brahma, Mahēśvari like Mahēsvara, Vaishṇavi like Vishnu, Vārāhi like a short woman with angry face and bearing a plough as her weapon, Indrāṇi like Indra and Chāmuṇḍa as a terrific woman.

In the above two Pauranic versions, the Mātrikas manipulated so as not to allow the blood dropping from the wounds of the demons to fall on the ground, there by stopping further multiplication of the secondary demons and consequently the demons, becoming powerless after the blood ran short, were defeated and slain.

The story after the defeat and killing of Andhakāsura is contained in the **Kūrmapurāṇa**. After the fight was over, Siva directed the Mātrikas and Bhairava to go over to **Patāla-lōka** (abode of **tamasic** and destructive elements) where Narasiṁha resided. They obeyed Siva's order and accordingly did so but when Bhairava, who is only an aspect of Mahēśvara, merged with Siva, the goddesses had no means of subsistence and started destroying the world for their feeding. On finding this, Bhairava made a prayer to Narasimha to deprive the goddesses of their **tamasic** nature and the latter did so. Since then these seven mātrikas have a benevolent character instead of a malevolent one.

A variant version of the account regarding the origin of the Mātrikas is given in the **Suprabhēdhāgama**. According to this āgama, the Goddesses were created by Brahma to kill the demon Nirṛta. The **Dēvipurāṇa** describes the story of the demon Ruru's war with the gods and his death at the hands of the Mātrikas. The **Vāyupurāṇa**, which is one of the earliest Purāṇas, shows the Mātrikas as the wives of the seven great sages (the **Saptarṣis**) who nursed the god Skanda who had no mother and who was born of the body of the god Agni. This Purāṇa also contains a vague reference to the **Krittikas** who also nursed him. We may therefore take that the **Vāyupurāṇa** seems to indicate that the **Krittikas** were the Mātrikas[10].

In a few other Purāṇas some of which may be later than the sixth century A.D., different identifications of the Mātrikas are made. For example, in Chapter fifth of the **Pūrvakaṇḍa** of the **Bṛhaddharmapurāṇa**[11], the river goddess Ganga is identified with Brāhmaṇi, Vaishṇavi, Rudrāṇi and Kāḷi. In describing the story of the killing of the demon Ghōra, the **Dēvipurāṇa** says that Siva eulogised the Devi with the **Mahādaṇḍaka** hymn in which she is identified with Brāhmaṇi, Kaumāri, Mahēndri, Mahēśvari, Vaishṇavi, Vārāhi, etc. All these are obviously later developments.

HISTORICAL ORIGIN :

The historical origin of the Saptamātrikas has been traced back to the Vedic times by **S.K.Dikshit** and to that of the Indus Valley Civilization by **M.K.Dhavalikar.** The implications of these claims have far-reaching meaning and hence deserve careful examination. In the first place the **Ṛgvēda** contains some references to the Mātrikas. A hymn in the **Ṛgveda** informs that Agṇi has seven mothers and another reveals that the seven mothers regulate the preparation of the Sōma juice The **Ṛgvēda** further tells that the seven rays of Āditya correspond to Agṇi's **Sapta-rasmi** which are the seven flames. Elsewhere these flames are mentioned as his seven tongues and the **Muṇḍka-Upaniṣad** names them as Kāḷi, Kārāli, Manōjava, Sulchita, Sudhamra-varṇa, Sphullingiṇi and Visvaruci. **S.K.Dikshit** points out that "there can be no denying the fact that these tongues correspond to the 'Seven Sisters' or Saptamātrikas with whom we are now familiar "[12] **M.K.Dhavalikar** also expresses the view that these references "stretch back the antiquity of Saptamātrikas to the early Vedic period"; but he feels that the conception of the Seven Mothers appears to be of more remote antiquity and opines that some seals discovered at Harappa and Mohenjodaro in the Indus Valley substantiate this.[13]

One seal from Harappa and two seals from Mohenjodaro have been examined by **Dhavalikar.** The seal from Harappa contains in its lower half, which only is intact, a row of seven standing human figures with tall head-dresses and numerous bangles adorning their hands. Though the seal is too fragmentary it gives us a complete idea of the meaning it conveys; it would not be too much to hypothise that they represent seven mother goddesses. The first piece from Mohenjodaro is a terracotta tablet[14] showing "a scene consisting of seven human figures standing in a row above and a goat-drawn vehicle driven by a man below". **Dhavalikar** identifies the figures as the Saptamātrikas.

The most important and well-preserved of all the three seals is the second piece from Mohenjodaro[15] depicting " a deity in a stylised tree, with a kneeling human worshipper behind whom stands a ram. In the register below are seven ministrants or votaries, each dressed in a short kilt and wearing a long pig-tail and spray of leaves or a feather in the hair. The tree spirit is apparently nude but has a pair of horns between which is a projection which was probably intended to represent a spring of foliage. The worshipper has a very similar head-dress and like the deity and the seven ministrants are adorned with many bangles. Beyond the foot of the tree, on the right is a square partitioned receptacle, very similar to the pottery dishes from Mohenjodaro, which was probably intended for offerings to the deity". In this connection, it is to be noted that **Mackay**[16] and **Marshall**[17] have identified the seven figures as female. **Dhavalaikar** identifies the scene in the seal with the preparation of the Soma juice described in the ninth **maṇḍala** of the **Ṛgvēda**. The expression **"jananam Saptamātaro Vēdhama sāsta śriya"** in the **Vēda** reveals that the Saptamātrikas regulated the preparation of the juice. He identifies the deity in the tree (shown in the seal) with the god Sōma, the kneeling figure with Agṇi with the ram as his **vāhana** and the seven figures with the Saptamātrikas. Referring to the mystical quality of the number seven in ancient Indian traditions and the veneration in which the rivers were held besides the reference to the seven rivers in the **Ṛgveda** he concludes: "The **apah**, also called in India **sindhavah,** are said to be seven in number, and are thus equivalent of seven mothers as they are said to bear the foetus in the Agṇi or the sun-god. All this evidence from the Vedic literature goes to show that the seven rivers were revered by the Indo-Aryans as mother-goddesses".[18]

However, the figures in the seal from Mohenjodaro have been subjected to more than one identification and interpretation. Father Heras felt that the seven figures are the victims to be offered to the deity in tree[19] which has been taken by him as the deity **An**. According to **T.N.Ramachandran**[20] the seal depicts the story of **Medhyatithi** as contained in the **Ṛgveda**. He identifies the kneeling figure in the seal with **Medhyatithi** and the seven figures as **hotarah** who stand in a row in consonance with the description in the **Ṛgveda** I-162-2-5. O.P.Misra is of the opinion that "the origin of the Saptamātrikas can be traced back to Indus Valley civilisation and on a seal the seven figures found standing in a dancing pose besides a tree with goddess and devotees, may either represent some sort of religious dance or seven divine figures".[21]

The identification of the seven figures in the seal which is crucial for antedating the Saptamatrika workship to the days of the Indus Valley Civilization is thus a matter on which there is no unanimity of opinion among scholars. As far as dependable archaeological evidence goes it is difficult to postulate a pre-kuṣāna Mātrika cult even though the worship of the Mother Goddess is certainly of more remote antiquity; the worship of the Mātrikas of which we hear from Kushāṇa times onwards is different from the worship of the Mother Goddess in matters of detail. To trace back everything to the Indus Valley Civilization is a temptation which some scholars find too difficult to resist. V.R. Mani says that "the available archaeological evidence in the form of sculptural vestiges warrant the conclusion that the beginnings of the worship of the Mātrikas can be placed only in the early certuries of the Christian era and not earlier".[22]

The Cult of Saptamātrikas in Āndhradēśa :

When did the worship of the Saptamātrikas spread to Āndhradēśa and what is the earliest reference to it testifying to the antiquity of the cult ? We can trace back the worship of the goddesses in Āndhradēśa from the early period onwards. Goddess worship was prevalent in Āndhradēsa from early times in one form or the other. The **Saptasati** of Hāla (A.D.19-24), the Sātavāhana king, contains references to the temples of Goddesses[23]. At Nāgārjunakoṇḍa has been excavated a shrine - complex which has six shrines in a group. The pattern of building such shrines in the same size and in the same compound is implied by the term **Yathēṣtha** in the **Vishnu-dharmōttara** which is a late work (between 7th and 9th centuries A.D.)presumably embodying and compiling widely prevalent modes in temple architecture. The **Vishnudharmōttara** assigns **Yathēṣtha** types of shrines to many deities including the Saptamātrikas. It is therefore possible to postulate that even in early times there were probably shrines for the Mātrikas in Nagārjunakoṇḍa and that similar shrines were in existence in other parts as well, which afforded scope for the inclusion of the Mātrika shrines also in the **Yathēṣtha** type in the **Vishnudharmōttara** at a later period[24]. The probable objection to this would be that the shrines at Nāgārjunakoṇḍa are six in number and not seven to warrant such a surmise. But it is possible that the number of Mātrikas which was undefined even as late as the Gupta period, was only six during the fourth century in some parts of South India. The reference to **āruvar** (the group of six) in early Tamil literature **Tōlkāppiyam** also seem to confirm this. Further in his **Bhramarāmbikastōtra,** Sri Sankarāchārya also refers to only six yōginis and it is stated that these yōgiṇis were not different from the Mātrikas at such an early period[25]. The worship of the Mātrikas in Nāgārjunakoṇḍa in the Krishna valley in the 4th century A.D. could not be an isolated phenomenon and one may hazard the suggestion that it was prevalent in the Deccan also.

The earliest extant sculptural relief of Mātrikas in Āndhradēśa is the early Chālukya panel from Yēllēswaram, now preserved in the State Museum at Hyderabad. This panel shows two armed female figures of divine mothers seated in a row. The hands of each figure are devoid of weapons and rest simply on the lap. There are no **vāhanas**. This panel represents the earliest iconography of Saptamātrikas which existed at the beginning of the rule (A.D.6th Century) of the Early Chālukyas of Bādāmi. This panel indicates a stage when the Saptamatrika cult prevalent in Āndhradēśa during the rule of the Early Chālukyas of Bādāmi. Writing on this earliest panel, M L Nigam observes "The Saptamātrika cult seems to have made greater headway in Āndhradēśa only during the rule of the Early Chālukyas of Bādāmi" (A.D.6th to 8th Century)[26].

The Chālukyas of Bādāmi worshipped the Saptamātrikas, all their inscriptions making reference to them. In the early inscription of the Chālukya king, they are spoken of as the descendants of Hāriti nurtured by the seven mothers. For instance **Putranam Sapta (10) Kāmatribhis - Saptamātribhik abhivardhitānām abhivardhi-tānām Kārttikēyapari rakshanaprapata** -(copper plate grant of Pulakesin - I, dated Saka 411 (A.D.489-90)[27]. The early Chālukyas who ruled the tracts of Āndhradēśa, had contributed much for the growth of the cult of Saptamātrikas. After the early Chālukyas (A.D.6th - 8th century), the successive dynasties such as the Eastern Chālukyas (A.D.7th - 11th century), Rāṣṭrakūṭas (A.D.8th - 10th century), Nolambas (A D.8th - 10th century), Chōlas (A.D.9th - 13th century), Kākatīyas (A.D.11th - 14th century) and the Vijayanagara rulers (A.D.14th - 17th century) also contributed their mite for the growth of the cult. In the temples of Āndhradēśa, we find that there has been a steady increase in the number of Saptamātrika panels and images in Āndhradēśa from the 6th century A.D. i.e., from the early Chālukya period onwards. The presence of a very large number of sculptural panels and images of Saptamātrikas in the temples of Āndhradēsa enables us to state that the cult of Saptamātrikas was popular and widely prevalent in Āndhradēsa during 6th and 17th centuries A.D.

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CHAPTER - III

SAPTAMĀTRIKAS IN LITERATURE

SAPTAMĀTRIKAS IN LITERATURE

The development of cults in honour of several gods and goddesses involving the making of their images in stone and metal for worship necessarily created the need for a codification of their iconographic features. The different **Āgamas** in the South and **Purāṇas** in the north that deal with the iconography of all the gods and goddesses and comprehensive Hindu pantheon reflect the contemporary modes and trends, practices and observances in the endowment of weapons and attributes, congnizances and other features.

Details regarding the worship and iconography of the Mātrikas are to be found in a wide range of devotional **literature** and the **Purāṇas, Āgamas, Saṁhitas** and **Taṅtras**. Of the **Purāṇas** mention must be made of the **Vāyu, Agṇi, Matsya, Vāmana, Bhāgavata, Skanda, Bhaviṣyōttara, Brahmāṇḍa, Vishṇu, Varāha, Dēvi** and **Mārkaṇḍēya**, the **Āgamas** include **Uttarakāraṇāgama, Suprabhēdāgama, Pūrvakāraṇāgama, Aṁśumadbhēdāgama, Vishṇu-dharmōttara, Rūpamaṇḍana, Samarāṅgaṇasūtradhāra, Aparājitaprichcha, Kāraṇāgama, Amanāya, Kāmikāgama, Vaikhānasa, Mayamata, Vāsturājavallabha, Mānasāra, Kāsyapa-śilpa, Prayōgamañjari, Śilparatna.** Besides these, we have **Pratiṣṭha manuals** like **Īsānaśiva-gurudēvapaddhati**. Hēmadri's **Caturyargaciṅtāmaṇi** also contains some useful information on the subject. Of the **Saṁhitas** mention must be made of the **Bṛhatsaṁhita** and one of the most important among the **taṅtra** works is **Hayasirṣapāñcarātra**.Apart from these, there are many **Stōtras, Śatakas, Sūtras** and other forms of literature providing details regarding the iconography and modes of worship of different Goddesses : these include **Sāradātilaka, Bṛhatśilpasāstra, Vāstuvidya, Manuṣyalayācandrika, Mānasollāsa, Māyadīpika, Nṛsimha-**

prāsāda, Caṇḍikalpa, Lakṣaṇasamuccaya, Visvakarmasāstra, Śivadhūti, Śrītattvanidhi, Nāradasaṁhita, Tripurasundarikalpa, Rājamātangakalpa, Syāmaladaṇḍaka, Lalitasahasranāma[1] etc.

Barring a few we cannot be precise about the dates of other **Āgamas**. The **Vishṇudharmōttara** and **Vaikhānasāgama** are taken to be assignable to the period from the seventh to the ninth centuries. **Kāmikāgama** is a work of about the ninth century. **Samarāngaṇa-sūtradhāra** was written by Bhōjarāja and hence can be assigned to the eleventh century. **Vāsturājavallabha** and **Mayamata,** both written by Mandana, are of the fifteenth century. **Mānasāra** and **Kāsyapaśilypa** are anterior to the fifteenth century. The **Śilparatna** was composed by Śrīkumāra in the sixteenth century[2].

Though the **Agamic**, **Puranic** and the other devotional works dealing with goddesses are thus considerably large, attention has been focused here only on a few that deal with the iconographic details of the Saptamātrikas in a fairly elaborate manner. The iconographic features of the Mātrikas are found in greater details in the **Agnipurāṇa**, the **Aṁśumadbhēdāgama**, the **Pūrvakaraṇāgama**, the **Matsyapurāṇa**, the **Rūpāvatāra**, the **Rūpamaṇḍana**, the **Visvakarma-sāstra**, the **Śilparatna**, the **Śrītattvanidhi**, the **Dēvimahātmya**, the **Mārkaṇḍēyapurāṇa**, the **Viṣnudharmōttara**, the **Kāsyapaśilpasāstra**, the **Mānasāra**, the **Dēvipurāṇa** and others[3].

The general description of Mātrikas briefly given in the **Āgamas** is that **Brāhmaṇi** should be sculptured like Brahma; **Mahēśvari** like Mahēsvara; **Vaishṇavi** like Vishnu; **Vārāhi** as a short woman with an angry face and bearing a plough as her weapon; **Indrāṇi** like Indra and **Chāmuṇḍa** as a terrific woman. This last goddess should have her hair in a dishevelled

condition, should possess a dark complexion and have four hands. She should wield the **trisūla** in one of her hands and carry a **Kapāla** in another. All the Mātrikas are to be seated images and should have two of their hands held in the **varada** and **abhaya** poses, while the other two hands should carry weapons appropriate to the male counterparts of the female powers[4].

Iconographic Features of the Matrikas :

1. BRĀHMAṆI

According to the **Aṁśumadbhēdāgama,** this Goddess has four faces and a body bright as gold In the upper right hand she carries the **Sūla** and in the upper left hand an **akṣamāla**; the lower right hand is in the **abhaya** pose and the lower left hand in the **varada** pose. She is seated upon a red lotus and has the **hamsa** as her **vāhana** as also the emblem of her banner. She wears **pītāmbara** and her head is adorned with a **karaṇḍamakuṭa** Her situation is under a palasa tree The **Vishṇudharmōttara**, as quoted in the **Vachaspatya,** gives her six hands, the left ones of which are characterized by **abhaya, pustaka** and **kamaṇḍalu**, while the right ones are characterized by **varada, sūtra** and **śruva**. It also adds that her dress in deer-skin. On the other hand, the **Pūrvakaraṇāgama** agrees with the first work quoted above in ascribing only four hands to Brāhmaṇi, although it states that she carries the **kamaṇḍalu** and **akṣamāla** in two of her hands and holds the other two in the **abhaya** and **varada** poses[5].

Brahmi is described in the **Dēvimahātmya** portion of the **Mārkaṇḍēyapurāṇa** as holding a **rosary** and a water pot and as riding on an aerial car borne on **hamsa**, in another context in the same text, She is said to ride in a heavenly car yoked with swans and sprinkle kuśa-grass-steeped water. The **Rūpamaṇḍana** echoes the description in the **Vishṇudharmōttara** while the

Kāsyapaśilpaśāstra follows the version in the Aṁśumadbhēdāgama. The Śilparatna, however differs from Aṁśumadbhēdāgama and states that the goddess carry in her four hands **daṇḍa**, **kamaṇḍalu**, **akṣamāla** and **aṅkuśa**. According to the **Mānasāra** Brāhmi's upper hands hold an **akṣamāla** and **kamaṇḍalu** and the lower pair is in **abhaya** and **varada** poses and it mentions a white cloth for her garment[6].

The **Matsyapurāṇa** and **Śrītattvanidhi** also mention about her **āyudhas.** According to the **Agnipurāṇa** the four armed Dēvi holds in her hands **akṣamāla, saka** and **kamaṇḍalu**[7].

2. MAHĒŚWARI

Mahēśwari is said in the **Vishṇudharmōttara** to have five faces, each possessing three eyes and she wears on her crown the crescent moon. Her colour is white and she has six arms, in four of the hands she carries the **sūtra, ḍamaru, sūla** and **ghaṅṭa,** the two remaining hands being respectively in the **varada** and **abhaya** poses, her head is adorned with the **jaṭāmakuṭa**. Her banner also has the bull for its emblem[8].

The **Dēvimahātmya** describes Mahēśvari as seated on a bull holding a fine **trident,** wearing bracelets of the great serpent and adorned with a streak of the moon. The **Aṁśumad-bhēdāgama** endows her with four arms of which two carry the **sūla** and **akṣamāla** while one of the rest is in **varada** and the other in **abhaya** pose. Her vehicle is bull. Her coiffure consists of **jaṭās** and she is three-eyed. The **Pūrvakaraṇāgama** also provides the same details and prescribes for her a banner with the figure of a bull. According to the **Kāsyapa-śilpaśāstra**, she has three eyes, four arms, red complexion, a vriṣabhadhvaja and has her abode under a **bilva** tree. In her upper arms she carries the **sūla** and an **akṣamāla,** while the lower pair is in **abhaya** and

varadamudras. She wears a **jaṭāmakuṭa**. The **Rūpamaṇḍana** gives her only four arms of which three carry respectively a **sūla**, **kapāla** and **khaṭvaṅga**, the fourth being in **abhaya**. According to **Mānasāra** she is white-coloured, three-eyed and four-armed, the skin of a deer is her garment, two of her arms carry respectively an antelope and a **paraśu** while the other two are respectively in **abhaya** and **varada** poses. The **Śilparatna** also provides her with a white complexion and carries in her arms a **trident**, an antelope, a cup and a skull[9].

The **Agnipurāṇa**, **Matsyapurāṇa**, **Mārkaṇḍēyapurāṇa** mention about Mahēśwari and her attributes The **Śrītattvanidhi** described her with five and ten heads but the other **Śilpa texts** mention her with one head and four hands[10].

3. KAUMĀRI

The goddess Kaumāri has according to the **Vishṇudharmōttara**, six faces and twelve arms, two of her hands are held respectively in **varada** and **abhaya** poses, and she carries **śakti**, **dhvaja**, **daṇḍa**, **dhanus**, **bāna**, **ghaṇṭa**, **padma**, **pātra** **kukkuṭa** and **paraśu** in her other hands The **Dēvipurāṇa** adds that her garland is made of red flowers and the **Pūrvakaraṇāgama** substitutes the **aṅkuśa** for **kukkuṭa** and adds that the goddess should be so sculptured as to suggest the ideas of valour and courage[11].

Kaumāri is described in the **Dēvimahātmya** to possess the form of Kārttikeya and hold a spear and ride on a peacock. In the **Nārāyaṇistuti** part of the same text she is said to be attended by peacock and cock and bear a spear. The **Aṁśumadbhēdāgama** provides her with four arms by two of which she carries a **śakti** and a **kukkuṭa**, the remaining two being respectively in **abhaya** and **varada** poses. Peacock is both her **vāhana** and the emblem of her banner. She resides under a fig (**uḍumbara**) tree. Her **makuṭa** is to be bound with **vasika** or

vachika. The **Rūpamaṇḍana** describes her as bearing the form of Kumāra with peacock as vehicle and with **sūla, śakti** and **gada** as weapons. The **Kāsyapaśilpaśāstra** describes in two verses the iconography of Kumāra which is in accordance with the stipulations in the **Aṁśumadbhēdāgama**. The **Śilparatna**, however, provides a variant description and says that she should carry in her arms an **aṅkuśa**, a **pāśa** and a **khaṭvaṅga**. Her garland consists of a **śakti.** The **Mānasāra** also agrees with other texts regarding cognizances like **abhaya** and **varadamudras** in the lower pair of arms and **śakti** in the upper left arm and a skull in the upper right arm[12]

The **Agṇipurāṇa** and the Matsyapurāṇa have also described in detail the features of goddess Kaumāri and her attributes[13].

4. VAISHṆAVI

The **Vishnudharmōttara** states that like Brāhmaṇi, Vaishṇavi has also six hands; the right hands are characterised by the **gada, padma**, and **abhaya** and the left ones by the **śaṅka, cakra** and **varada.** In the **Dēvipurāṇa**, she is represented as possessing four hands in which she carries **śaṅka, cakra, gada** and **padma**. She wears the **vanamāla** the characteristic garland of Vishnu.In respect of this description, the **Dēvipurāṇa** agrees with the **Pūrvakaraṇāgama**[14].

Vaishṇavi is said in the **Dēvimahātmya** to be seated on a garuḍa holding in her hands a conch, discus, mace, bow and sword. This reveals that the goddess was conceived of with six arms. However, in the eleventh chapter of the same work only four weapons **conch, discus, club** and **sāraṅga** are mentioned as Vaishṇavi's cognizances. The **Aṁśumadbhēdāgama** endows her with four arms, two of which bear the conch and discus, the rest being in **abhaya** and **varada**

mudras. She wears a **kirītamakuṭa**, her complexion is dark. She wears a yellow garment and her abode is under a **rājavrikṣa** and her vehicle garuḍa, whose figure also forms her emblem. The **Rūpamaṇḍana** endows her with only four arms of which three carry **conch**, **discus** and a **mace** and one is in **abhayamudra**. The **Śilparatna** is unique in its iconographic characterisation of the goddesses and says that Vaishṇavi should be sculptured with four hands holding **śaṅka, cakra, patāka**, and a chain[15].

The **Agṇipurāṇa, Mārkaṇḍēyapurāṇa, Śrītattvanidhi** have mentioned about the **āyudhas** with slight differences but they are all related with the attributes of Vishṇu[16].

5. VĀRĀHI

According to the **Vishṇudharmōttara,** Varāhi has the face of boar and the colour of the storm - cloud She wears on her head a **karaṇḍamakuṭa**. She has a big belly and six hands; in four of which she carries **daṇḍa, khaḍga, khēṭaka** and **pāśa**, the two remaining hands being held respectively in the **abhaya** and **varada** poses. The **Pūrvakaraṇāgama** says that she carries **sāraṅga, dhanus, hāla** and **mūṣala** as her weapons. She wears on her legs **nūpura - anklets**[17].

The **Dēvimahātmya** describes Varāhi as a matchless form of Hari as sacrificial boar (Yajña-Varāha) in one context and one who graps a huge and formidable discus **(mahāchakra)** and who has tusks and a hog-like form. According to the **Aṁśumadbhēdāgama** she is boar-faced and her colour is that of a storm cloud. Her head-dress consists of a **karaṇḍamakuṭa** decorated with ornaments and corals. Both her vehicle and the banner of her emblem is an elephant. Her abode is under a **kalpaka** tree. Of her four arms, the upper two carry respectively a **hāla** and a **śakti** while the lower pair is in **abhaya** and **varada** attitudes. The **Dēvipurāṇa** seats her on the back of a buffalo and provides her with a **daṇḍa**, it also makes her drink blood from

a skull-pot The **Kāsyapaśilpasāstra** agrees with other texts as regards the boar-face, **karaṇḍamakuṭa** and the **mahiṣadhvaja** and prescribes for her upper arms a **hāla** and **mūṣala** and the lower arms **abhaya** and **varada** attitudes The **Rūpamaṇḍana** differs from the **Aṁśumadbhēdāgama** in stipulating a buffalo (in the place of an elephant) for her **vāhana**. She is said in the **Rūpamaṇḍana** to carry a bell, fly-whisk (**cāmara**), club and disc. The **Mānasāra** agrees with other texts regarding the **abhaya** and **varada mudras** in her lower arms and **hāla** in one of her upper arms but differs from them in prescribing a **pāśa** for the other upper hand[18].

6. INDRĀṆI

According to the **Vishnudharmōttara**, Indrāṇi should have a thousand eyes, and should be of golden colour. She should have six arms, four of the hands carrying the **sūtra, vajra, kalaśa** and **pātra** and the remaining hands being held in the **varada** and **abhaya** poses. The **Dēvipurāṇa** states that she carries the **aṅkuśa** and the **vajra** only, and the **Pūrvakaraṇāgama** mentions that she has only two eyes and holds a lotus in one of her hands[19].

The **Dēvimahātmya** refers to Indrāṇi as being seated on the 'Lord of elephants' (Airāvata) and holding a thunderbolt. She is also said to dazzle with a thousand eyes. The **Aṁśumadbhēdāgama** prescribes only three eyes and mentions two arms and two **mudras** for her four hands, her upper hands are endowed with **vajra** and **śakti,** while the lower pair is in **varada** and **abhaya** attitudes. Her coiffure is of the **kirīṭa** variety and abode is under the **kalpaka** tree. Her complexion is red. Elephant is both her **vāhana** and the emblem of her banner. The **Rūpamaṇḍana** endows her with **vajra, sūla** and **gada** in three of her four hands and an elephant as her **vāhana**. The **Śilparatna** provides her with an **aṅkuśa, tōmara, vajra** and **śaṅka** in her four arms.The **Kāsyapaśilpasāstra** varies from the above texts in its iconographic

characterisation of the goddess and prescribes an **ankuśa** and **abhayamudra** for her two right hands and a **sakti** and **varadamudra** for her left arms. With regard to other details like her three eyes, red complexion, abode under a **kalpavrikṣa** tree, **kirītamakuṭa**, and **gajadhvaja** it agrees with **Aṁśumadbhēdāgama**[20].

7. CHĀMUṆḌA

According to **Vishṇudharmōttara**, Chāmuṇḍa's seat is the dead body of a human being and she has a terrific face with powerful tusks. She has a very emaciated body and sunken eyes and ten hands. The belly of this goddess is thin and apparently empty. She carries in her hands the following weapons; **mūṣala, kavacha, bāṇa, ankuśa, khaḍga, khēṭaka, pāśa, dhanus, daṇḍa** and **paraśu** To this description the **Pūrvakaraṇāgama** adds that she should have her mouth open and should wear on her head the digit of the moon even as Siva does, that her **vāhana** is an owl and the emblem of her banner an eagle. In one of the left hands she carries a **kapāla** which is filled with lumps of flesh, and in another left hand there is fire. In one right hand she holds a snake. She wears in her ears **kuṇḍalas** made of conch-shell[21].

The description of Chāmuṇḍa in the **Kāsyapaśilpaśāstra** tallies in general with the **Pūrvakaraṇāgama** According to the **Aṁśumadbhēdāgama** Chāmuṇḍa is to have four hands, three eyes and red colour. Her hair should stand erect in the manner of bristles. Two of her hands should bear a skull and a **sūla** and two are to be held respectively in **varada** and **abhaya** poses. She wears a garland of skulls as **yajñopavīta**, is seated on a seat of lotus, wears the skin of a tiger, and has her abode under a fig tree. The **Mānasāra** describes in detail the ornaments of the goddess which included **kuṇḍalas** with **śanka, hāras, kēyuras**, rings with **ratnas** etc. The **Śilparatna** describes her as with a fierce face and holding in her four arms a **sūla,** sword, human head and skull and wearing a **muṇḍamāla**[22].

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CHAPTER - IV

SAPTAMĀTRIKAS IN THE TEMPLE ART OF ĀNDHRADĒŚA

(Early Chāḷukya to Noḷaṁba - A.D.6th to 10th Century)

1. SAPTAMĀTRIKAS IN THE EARLY CHĀLUKYA ART
(A.D.6th to 8th Century)

Historical Background :

The rule of the Early Chālukyas (6th to 8th Century A.D.), with their capital at Bādāmi (ancient Vātāpi), which began in A.D 543, forms an important landmark in the political and cultural history of Karnataka and Andhradesa. Pulakēsi-I (A.D.535/543-566), the founder of the Chālukya dynasty, first fortified the hills at Bādāmi Kirttivarma-I (A.D 566-598), son of Pulakēsi-I, ruled from A.D. 566; during his period the authority of the Chālukyas was acknowledged by the Kadambas and Nalas. The extension of Chālukya power into the Bellary, Kurnool region after the vanquishing of the Nalas marks the beginning of Chālukya influence in Āndhradēsa[1]. The western part of Āndhradēsa became part of the Chālukya Empire since the period of Kirttivarma- I[2].

During the reign of Pulakēsi-II, Kirttivarma's son (A.D 608/9 - 642) the Chālukyas first attained imperial status. From the Aihole inscription of Pulakēsi, it is known that he subdued south Kōsala, Kaliṅga and further south; the Dūrjayas and Vishṇukuṇḍis in Āndhradēsa were vanquished[3] Pulakēsi then invaded the Pallava dominions and put pressure on Mahēndravarama-I, resulting in an extension of Chālukya authority over Nellore, Guntur, Cuddapah, Chittoor and Anantapur districts of present Andhra Pradesh[4]. The death of Pulakēsi-II occurred around A.D.642, followed by anarchy and the loss of southern Chālukya territories, especially in the Cuddapah, Chittoor and Kurnool regions. This interregnum in Chālukya rule ended in A.D 654/5 when Vikramāditya-I, son of Pulakēsi-II, succeeded, with the help of Gaṅga Durvinīta (his maternal garndfather) to drive the Pallavas from the Bādāmi region and ascended the throne. In

the early years of Vikramāditya's reign, he again established Chālukya authority over Kurnool, Cuddapah, Anantapur and Nellore region. His inscriptions from Amudālapādu, Talamanchi and Turimella attest to his control of this region[5]. From the time of Pulakēsi-II(A.D.610-642), the Chālukyas showed preference for Saivism. Pulakesi-II's son and successor, Vikramāditya-I took **Sivamandaladiksa** from Sudarsanācarya. This event is recorded by the Āmudālapādu (Mahabubnagar) inscription[6].

Vinayāditya (A.D 681-696), who succeeded Vikramāditya in A.D 681, had a peaceful and prosperous reign. Vijayāditya (A.D 696 - 733), the son and successor of Vinayāditya, ascended the throne in A.D 696. He associated his son, Vikramāditya-II, in administration of his empire throughout his long rule. Pattadakal in his reign received greater patronage than did Bādāmi and the Vijayeśwara temple was erected there by Vijayāditya. An inscription at Ālampūr, Mahabūbnagar district, dated A.D.718 records his stay[7]. Vikramāditya-II (A.D 733 - 745) succeeded his father in A.D. 733. He contained an Arab invasion on the north. In A.D 741/2, his son Kīrttivarma-II invaded the Pallava kingdom. From a Chālukya inscription at Pattadakal, it seems that Kīrttivarma may have conquered Kanchi thrice[8].

During the reign of Kīrttivarma-II (A.D745-757), the last Chālukya king, his vassals became strong. Rāstrakūta Governor Dantidurga already held the Ellora region in A.D. 742 and slowly undermined Kīrttivarma's authority over all the northern provinces. Around A.D. 752, Dantidurga conquered Bādāmi and proclaimed himself sovereign ruler[9]. Kīrttivarma continued to rule for a few years, from his own territory. His reign ended with defeat by Rāstrakūta King Krishna - I in A.D.757. With it ended the first Early Chālukya empire[10].

Temple - building in the Early Chālukyan period was due both to the systematic organization of religious sects and to a general theistic attitude of the community. Temples built during this period are seen in Andhra Pradesh at places like Ālaṁpūr, Kūdaveli, Pāṇyam, Satyavōlu, Mahānandi, Kaḍamarakālva etc. The Early Chālukyas of Bādāmi heralded a composite architecture which is a harmonious blend of Northern and Southern style. They have left behind a complex of temples at Ālaṁpūr on the left bank of Tuṅgabhadra in Mahabūbnagar district of Andhra Pradesh. These temples were profusely decorated with sculpture and carvings of elegant beauty Ālaṁpūr seems to have developed into a great centre of Śaivism under the patronage of these Early Chālukyas.

The nine temples at Ālaṁpūr are dedicated to the worship of Lord Siva. But each of them is named after Brahma The Nava Brahma temples, (Viśwa-Brahma, Garuḍa-Brahma, Padma-Brahma, Tāraka-Brahma, Bāla-Brahma, Svarga-Brahma, Arka-Brahma, Kumāra-Brahma, Vīra-Brahma) as the group is called, were built by the Early Chālukyas of Bādāmi. The Padma-Brahma is partly in ruins. Its sanctum is bigger than any other in Ālaṁpūr. There are small shrines near the **maṇḍapa**. Near by there are separate images of the Saptamātrikas, or the Seven Mothers South of the Bāla-Brahma is the Garuḍa-Brahma. The Seven Mothers appear together in a single stone in the maṇḍapa[11]. The principal image of Sūryanārāyaṇa in the Sūryanārāyaṇa temple at Ālaṁpūr besides the icons of Paraśurāma, Saptamātrikas and Gaṇapati are fine art pieces[12].

The Saptamātrikas were the tutelary deities of the Early Chālukyas and they were held in deep veneration in the Chālukya region. The copper plates of the early Chālukyas of Bādāmi state that they were nourished by the Seven Mothers. The expression that is invariably met with in the

invocatory verses of Chālukyan grants is "**Saptalōkamātrbhih Sapta - Mātrbhih - Abhivardhitānām - Kārttikēya - Pariraksana - Prāpta - Kalyāna - Paramparanām**". In this **Saptalōkamātrbhi** is at times interpreted as the **Seven Mothers of Mankind,** but **D.C Sircar** points out that the real meaning appears to be the 'Mother of the Seven Worlds'[13]. The Chālukya veneration of the Mātrikas sufficiently indicated in their inscriptions has found plastic expressions in Āndhradēśa in their temples at Yēllēśwaram, Ālampūr Tripurāntakam Dāmagatla, Rāmēśwaram, Nāgārjunakonda, Gundlūru, Nandikotkūr, Takkaśila, Chēzerla etc. The Saptamātrika panels in these places indicate that the Saptamātrika cult seems to have made greater headway in Āndhradēśa only during the rule of the Early Chālukyas of Bādāmi.

ICONOGRAPHICAL FEATURES OF SAPTAMĀTRIKAS IN THE EARLY CHĀLUKYA ART:

On the basis of mode of representation, the sculptural panels and loose stone images of Saptamātrikas of the Early Chālukya Art can be classified into the following categories :

1. Saptamātrikas with two arms, without weapons and **vāhanas**.
2. Saptamātrikas with two arms, with weapons and **vāhanas**.
3. Saptamātrikas with two and four arms and riding on the **vāhanas**.
4. Saptamātrikas with two and four arms and with Vīrabhadra and Ganēśa.
5. Saptamātrikas without associate deities, Vīrabhadra and Ganēśa.
6. Loose stone images of Saptamātrikas.

1. Saptamātrikas with two arms, without weapons and vāhanas

The earliest extant sculptural relief of Saptamātrikas in Āndhradēśa is the Early Chālukya panel from Yēllēśwaram, now preserved in the State Museum at Hyderabad. This panel shows two armed female figures of divine mothers seated in a row. The seven Mothers are Brāhmani, Mahēśwari, Kaumāri, Vaishnavi, Varāhi, Indrāni and Chāmunda. The arms of each figure are

devoid of weapons and rest simply on the lap. There are no **vāhanas** or any other distinctive marks to separate them from each other. This panel represents the earliest iconography of Saptamātrikas which existed at the beginning of the rule (A.D.6th Century) of the Early Chāļukyas of Bādāmi in Āndhradēśa[14].

Another stone slab (plate 1) of the Early Chāļukya period from the Siva temple at Dāmagatla, Kurnool district, represents the mātrikas as seated in **ardhaparyaṅka** pose (Fig.I.4) with only two arms, carrying a round object in the right arm and keeping the left arm in **abhayamudra**. All the matrikas wear **makuṭa, kuṇḍalas,** necklace, **yajñōpavīta,** armlets and **kaṅkaṇas**. The **vāhanas** as in the Yēllēśwaram panel are absent in this panel. The iconographic features suggest that this panel belongs to the Early Chāļukya period and may be dated to 6th century A.D.

2. Saptamātrikas with two arms, with weapons and vāhanas

Still another stone slab (108.5 x 32 cms) of the Early Chāļukya period is found preserved in the Archaeological Museum at Guntur (plate 2) This panel represents from left to right - Brāhmaṇi, Kaumāri, Mahēśwari, Vaishṇavi, Indrāṇi, Varāhi and Chāmuṇḍa. The mātrikas are depicted as seated in **ardhaparyaṅka** pose (Fig.I.3) with two arms, holding appropriate weapon in the right arm and resting the left arm on the left thigh. Their respective **vāhanas** which are partly damaged are carved on the pedestal. The mātrikas wear **karaṇḍamakuṭa**(Fig.II.10), **kuṇḍalas** and other ornaments. A new feature to be noted in this panel is that the **vāhanas** and weapons begin to appear and these are absent in the above described two panels. This is one of the new developments which we can see in the Early Chalukya Art of Āndhradēśa. This panel may be dated to A.D. 7th century.

3. **Saptamātrikas with two and four arms and riding on the vāhanas**

There is another very interesting panel in the courtyard of the Rāmēśwara temple at Rāmēśwaram near Proddutūru, Cuddapah district. In this panel the Mātrikas depicted from left to right are Brāhmaṇi (plate 3), Mahēśwari, Vaishṇavi (plate 4), Kaumāri, Varāhi (plate 5), Indrāṇi, and Chāmuṇḍa (plate 6). An interesting feature noticeable in this panel is that the mātrikas are represented as riding on their **vāhanas** namely, Brāhmaṇi on swan, Mahēśwari on bull, Vaishṇavi on garuḍa, Kaumāri on peacock, Varāhi on eagle, Indrāṇi on an elephant and Chāmuṇḍa on an owl. Another interesting feature of this panel is that Mahēśwari and Chāmuṇḍa have four arms while the rest have only two arms. This panel shows the transition stage in the depiction of the Mātrikas from simple to the developed form. Brāhmaṇi has three faces. In the left arm she holds an **akṣamāla** (Fig.IV.2b) and the content in the right arm is chopped off. Mahēśwari has four arms holding **triśūla** (Fig IV.5d) and **ḍamaru (?)** in upper right and upper left arms The lower right arm is resting upon the right thigh and the lower left arm is holding a knife Vaishṇavi holds **cakra** and **śaṅka** (Fig.IV 10b) in right and left arms respectively. Kaumāri holds **śakti** in her left arm and the right arm rests upon the right thigh. Varāhi holds **śaṅka** in left arm and the right arm rests upon the right thigh. Indrani holds **paraśu** (Fig.V.13) in her left arm and the right arm rests upon the right thigh. Chāmuṇḍa has four arms holding **skull-cup** (Fig.V.24) and **paraśu (?)** in upper right and upper left arms, long **triśūla** and **mūṣala** in lower right and lower left arms. All of them excepting Chāmuṇḍa wear **makuṭa**, necklace, **kuṇḍalas**, girdle, armlets, **kaṅkaṇas** and **ardhōruka.** Chamunda has **kapālamāla, kapāla-girdle,** pendulous breasts and sunken belly. The mātrikas are carved on a slab of red sand stone and on the basis of iconographical features, this panel may be dated to A.D.7th-8th century. The

convention of carving the Mātrikas between Virabhadra and Gaṇeśa as required in **Mayamata** is absent in all the above described panels of the Early Chāḷukya period.

4. Saptamātrikas with two and four arms and with Vīrabhadra and Gaṇeśa

Next stage in the depiction of the Mātrika figures in the Early Chāḷukya Art is furnished by the fragmentary relief in which the divine mothers are flanked by Gaṇeśa. The beginning part of the panel is broken and as a result the figure of other associate deity Vīrabhadra is missing. This relief (plate 7) from the Archaeological Museum of Nāgārjunakoṇḍa, Guntur district, represents from left to right - Brāhmaṇi, Kaumāri, Maheśwari, Vaishṇavi, Varāhi, Indrāṇi, Chāmuṇḍa and Gaṇeśa with his **vāhana** rat carved under the pedestal. Of the seven mātrikas only Maheśwari and Chāmuṇḍa have four arms while the rest have only two arms. The upper arms of Maheśwari and Chāmuṇḍa carry **ḍamaru** (Fig.V.22a) and **triśūla** (Fig.IV.5c). The lower arms of these two goddesses and the two arms of the other goddesses hold a round object (**vījapūraka** ?). Excepting Chāmuṇḍa, the mātrikas wear **karaṇḍamakuṭa** (Fig.II.9) and a necklace Chāmuṇḍa has dishevelled hair, pendulous breasts and an ornament in the neck. The respective **vāhanas** of the mātrikas are found carved underneath the pedestal. This panel betrays the characteristics of the Early Chāḷukya style and may be dated to A.D.7th century.

There is another very interesting panel (plate 8) in the Government Museum at Ālaṁpūr which shows the Mātrikas in a somewhat developed form. It represents the seven mothers with haloed heads and flanked on either side by the associate deities, Vīrabhadra and Gaṇeśa. The Saptamātrikas are shown seated in **ardhaparyaṅka** posture (Fig.I.3) with two arms holding their appropriate weapons. The first figure Vīrabhadra has two arms holding a **vīna**. His vehicle is

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a bull Next is Brāhmaṇi with swan as her vehicle The third is Mahēśwari with the bull as her vehicle. The fourth is Kaumāri with a peacock as her vehicle. The fifth is Vaishṇavi with a duck as her vehicle. The sixth is Varāhi. Her vehicle is buffalo. The seventh is Indrāṇi. Her vehicle is an elephant. The eigth is Chāmuṇḍa. Her vehicle is fox. The last of the group is Gaṇēśa with four arms, holding **ankuśa, pāśa** in the upper arms and **mōdaka** and broken tusk in the lower arms He has a mouse as his vehicle. All the figures wear **makuṭa, kuṇḍalas**, armlets and anklets This panel is carved on slate of red sand stone measuring 63 x 2.33 metres. This panel as its features indicate, may be dated to the 7th - 8th century A.D.

A panel (135 x 20 cms) with a row of nine figures (plate 9) with the two associate deities Vīrabhadra and Gaṇēśa is to be found in the Agastyēśwara temple at Guṇḍlūru, Cuddapah district. They are all four armed, excepting Vīrabhadra who has only two arms and seated in the **ardhaparyānka** pose Their respective **vāhanas** have been carved below the pedestal. Their upper arms display some of the appropriate weapons and attributes and the lower right arms are held in **abhaya** and lower left arms are resting on the left thigh. The mātrikas including Chāmuṇḍa wear **makuṭa** (Fig.II.10) and other ornaments. Stylistically, this panel is datable to A.D 7th-8th century.

Two panels of the Mātrikas have been discovered at Tripurāntakam in Kurnool district. They are now on display in the Government Museum[15] at Madras. The first panel is an unusual example of five Mātrikas in the company of Vīrabhadra and Gaṇēsa. All the goddesses have four arms of which the lower arms are in **abhaya** and **varada** attitudes, in their upper right arms they hold a flag-staff on which is perched a bird while their upper left arms carry a **rosary**. It is to

be noted that the iconographic characterization of these goddesses is similar The mounts (**vāhanas**) of the Mātrikas are also similar and their identity has not been made out, though they look like a goat. This panel appears to be the product of 7th - 8th century A.D.

There is a rectangular stone slab of Saptamātrikas in the Penna river bed at Nanganūrupalle near Proddutūru in Cuddapah district. This panel (plate 10) shows the divine mothers flanked on either side by the attendant deities, Vīrabhadra and Gaṇēśa. The mātrikas depicted from left to right in between Vīrabhadra and Gaṇēśa are Brāhmaṇi, Mahēśwari, Kaumāri, Vaishṇavi, Varāhi, Indrāṇi and Chāmuṇḍa All the mātrikas are carved alike and have certain common characteristic features. They are all seated in **ardhaparyāṅkasāna** (Fig.I.3) with four arms and with a **prabā** or halo surrounding the head of each deity. All of them excepting Chāmuṇḍa, wear **karaṇḍamakuṭa** and the **vāhanas** carved on the pedestal. The mātrikas hold **akṣamāla** in the lower right arm, excepting Varāhi and Indrāṇi while the content in the lower right of these goddesses is indistinct. The lower left arm of all the mātrikas is resting on the left thigh Brāhmaṇi is a three faced deity. Her upper right arm carries a round object (**vījapūraka**) and the upper left a **kalaśa**. Mahēśwari is holding **nāga (?)** and lily bud in the upper right and the upper left arms respectively. Kaumāri holds a lily bud in her upper right and a cock in upper left arm. Vaishṇavi holds a lily bud in her upper two arms. Varāhi has a boar's face. Her upper arms hold a **hāla** and a lily bud. Indrāṇi has a lily bud in her upper two arms. Chāmuṇḍa holds **ḍamaru** and **khaḍga** in her upper right and upper left arms respectively. The mātrikas wear **kuṇḍalas** necklace, **yajñōpavīta, udarabandha, kaṅkaṇas** and **ardhōruka**. Stylistically, this panel seems to belong to the Early Chāḷukya period and may be dated to A.D. 7th /8th century.

5. **Saptamātrikas without associate deities, Vīrabhadra and Gaṇeśa**

The second panel at Tripurānthakam is a complete set of seven goddesses but without Vīrabhadra and Gaṇeśa. In the order from proper right, the panel has a three faced Brāhmaṇi with **pāsa** and **kuṇḍika**, Mahēsvari with **trisūla** and **paraśu**, Kaumāri with **bow** and **arrow**, Vaishṇavi with śaṅka and **cakra**, Varāhi with **khaḍga** and indistinct object; the attributes of Indrāṇi and Chāmuṇḍa are much worn out and details are lost. Their lower arms are placed respectively on their thighs Their **vāhanas** are shown in their **āsanās**. The iconography of the images and their style and stance bear out the Chāḷukya characteristics. This panel may be dated on stylistic grounds to about the eigth century A.D.

A slab of Saptamātrikas probably of the 8th century is found in the Śiva temple at Naṅdikoṭkūr, Kurnool district The seven divine mothers depicted from left to right are Brāhmaṇi, Vaishṇavi, Kaumāri, Mahēśwari, Varāhi, Indrāṇi and Chāmuṇḍa. The attendant deities, Vīrabhadra and Gaṇēśa are absent in this panel. The divine mothers are seated in **ardhaparyāṅka** pose with four arms and with their respective **vāhanas** carved below the pedestal. The mātrikas hold appropriate weapons in the upper arms and keep the lower right arms in **abhaya-mudra** and the lower left arms on their left thigh. The mātrikas including Chāmuṇḍa, wear **makuṭa** and other ornaments.

Of approximately the same period, there is yet another Saptamātrika panel found in the Siva temple at Takkaśila, Ālaṁpūr taluk, Mahabūbnagar district. In this slab the mātrikas depicted from left to right are Brāhmaṇi, Mahēśwari, Kaumāri, Vaishṇavi, Varāhi, Indrāṇi and Chāmuṇḍa. The divine mothers are seated in **ardhaparyāṅka** pose with four arms, carrying their appropriate

weapons in the upper arms and the lower arms are fully broken. Their faces are also fully damaged, but their **vāhanas** excepting, Chāmuṇḍa are clearly visible. They wear **hāra, yajñōpavīta, udarabandha** and **pūrnōruka.**

6. **Loose stone images of Saptamātrikas**

Separate reliefs or loose stone sculptures are also met with in the Early Chāḷukya Art. The Government Museum at Ālampūr is in possession of a group of loose sculptures of the Mātrikas. The loose stone sculptures represent Brāhmaṇi, Mahēśwari, Kaumāri, Vaishṇavi, Varāhi and Chāmuṇḍa. The sculpture of Indrāṇi is missing. The figure of Brāhmaṇi (plate 11) is shown in **ardhaparyānka** pose (Fig.I.4) with three faces and four arms holding **akṣamāla** (Fig.IV.2b) in upper right and **pāśa** (?) in upper left and fruit (?), **(vījapūraka)** in the lower right and **kamaṇḍalu** (Fig.V.3c) in the lower left arm. Her **vāhana** swan is found below her right leg. She wears **jaṭāmakuṭa** (Fig.II.15) and **yajñōpavīta**. Mahēśwari (plate 12) is seated on a bull in **ardhaparyānka** pose (Fig.I.3) with the left leg folded and right leg pendant. She has four arms and holds **sūtra (?)** in upper right, **triśūla** (Fig.IV.5c) in upper left arm, fruit (?) **(vījapūraka)** in lower right and the lower left arm rests upon her left knee. She is adorned with **jaṭāmakuṭa** (Fig.II 12), **kuṇḍalas, hāra** (Fig.III.3), **kankaṇas** and **kaṭimēkhala**. A human figure is also shown on the **pādapīṭha**. Sitting in **ardhaparyānka** posture (Fig.I.3), Kaumāri (plate 13) is two handed, holding **śakti** and **vījapūraka** in left and right arms respectively. She wears **jaṭāmakuṭa** (Fig.II.12), **kuṇḍalas, hāra, kankaṇas** and **girdle**. Her **vāhana** duck is shown on the **pādapīṭha** near the leg. Vaishṇavi (plate 14) is on her vehicle garuda in **ardhaparyānka** posture (Fig.I.3) with four arms. She holds **cakra** and **śanka** (Fig.IV.10b) in upper right and upper left arms respectively. The lower right arm holds **vījapūraka** and the lower left arm rests upon the left

thigh She is decorated with ornaments like **makuṭa, kuṇḍalas, hāra, kaṅkaṇas** and armlets. Boar faced Varāhi sculpture (plate 15) is shown in **ardhaparyāṅka** posture (Fig.I.3) with four arms. Her weapon in the upper right arm is an indistinct and shield (Fig.V.15) is in her upper left arm She holds **khaḍga** (Fig.V.14b) in the lower right and the lower left arm rests on her left thigh She is decorated with **makuṭa, cakrakuṇḍalas, hāra, kaṅkaṇas** and armlets. Her **vāhana** is completely worn out. Chāmuṇḍa (plate 16) is seated in **ardhaparyāṅka** pose (Fig.I.4) with the right leg folded and the left leg pendant. She has four amrs and holds **trisūla** (Fig.IV.5b) in the upper right arm, **ḍamaru** in the upper left, sword in the lower right and skull-cup (Fig.V.24) in the lower left arm. She has dishevelled hair, round bulging eyes and protruding side tusks. She wears **kapāla - yajňōpavitha**, armlets, **kaṅkaṇas** and anklets. Her **vāhana**, fox is shown at the pedestal. These sculptures of divine mothers are beautiful specimens of Early Chalukya Art showing details of modelling expressions, ornaments and various hair styles. Stylistically these sculptures may be dated to 8th century A.D.

There is another group of loose stone sculptures of Saptamātrikas from Chēzerla, Guntur district They are depicted in **ardhaparyāṅka** posture All the mātrikas have four arms, holding appropriate weapons in the upper arms and keeping the lower right arms in **abhaya-mudra** and the lower left arms resting on the left thigh. Due to their defaced condition the iconographic features are not clearly visible. Stylistically, these sculptures may be dated to A.D.8th century.

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2. SAPTAMĀTRIKAS IN THE EASTERN CHĀLUKYA ART
(A.D.7th to 11th Century)

Historical Background:

This dynasty was a branch of the Early Chālukyas of Bādāmi. In the early decades of seventh century, Early Chālukya Pulakēsi-II (A.D.608/9-642), the famous monarch of the Chālukya house of Bādāmi, invaded the east coast and conquered the Telugu districts of Ganjam, Vishakhapatnam, East and West Godavary, Krishna and Guntur early in his reign. He inflicted crushing defeats on the local rulers and annexed their territories. Pallava Mahēndravarma was also defeated and driven out of the Guntur district which was then under his rule[1]. Pulakēsi was accompanied in this campaign by his younger brother and Yuvarāja, Kubja-Vishnuvardhana (A.D 624-642) who stayed back in the conquered region after the campaign was concluded. He consolidated these conquests and constitute them into a kingdom. He became the independent ruler of this kingdom, with the consent of his brother, in A.D.624[2]. Vishnuvardhana thus became the founder of a new dynasty designated by historians as the Eastern Chālukyas. Despite many ups and downs, the Eastern Chālukyas survived until the 11th century A D. Early references place the kingdom of Vēngi between the Mahēndra Mountains in Kalinga and the Mannēru river in Nellore district of Andhra Pradesh[3].

Twenty rulers of the dynasty ruled over the eastern costal Andhra during a long period spanning over nearly four centuries. Kubja Vishnuvardhana (A.D.624-641) had the title 'Vishamaśiddhi' which indicates his skill in military art and in besieging all the four varieties of forts - viz., water-fort, plain-fort, hill-fort and forest-fort (**jala, sthala, giri** and **vana** - durgas). Vishnuvardhana was a devotee of Vishnu but catholic in his approach to the worship of other

gods His wife, Ayyanadēvi, built a temple for Jains near Vijayawada. Vishnuvardhana was succeeded by his son, Jayasimha-I (A.D.641-773). His reign seems to have witnessed long wars, as can be inferred from the inscriptions. The inscriptions also show that his rule extended over the entire coastal area, from the present Visakhapatnam in the north to Nellore in the south[4].

As Jayasimha-I had no issues, his brother Indra Bhaṭṭāraka and his progeny became the rulers. Indra Bhaṭṭāraka ruled just for a week and was succeeded by his son, Vishnuvardhana-II (A.D.673-681). He was succeeded by Maṅgi Yuvarāja (A.D.681-705). His son Jayasimha-II ruled the country from A.D.705 to 717. There was a tussle for succession to the throne after Jayasimha's death Jayasimha's brother, Kokkili Vikramāditya, succeeded him to the throne but his younger brother Vishnuvardhana-III usurped it.

During the rule of Vishnuvardhana-III (A.D.718-752) the sixth ruler of the dynasty, there was an attack on Vēngi by the Pallavas, in which Vishnuvardhana lost some territory in the south. During the reign of Vijayāditya-I (A.D.752-771), who succeeded Vishnuvardhana-III, the Eastern Chāḷukyas came into conflict with the Rāshṭrakūṭas who had rebelled against the Bādāmi Chāḷukyas, overthrew them and founded a new dynasty. The Eastern Chāḷukyas could not naturally tolerate this and so a conflict ensured between them and the Rāshṭrakūṭas. The conflict continued for about two centuries. The Eastern Chāḷukya rulers and the Rāshṭrakūṭa rulers interfered in each other's affairs whenever there was a contest for succession to the throne.

Vijayādiya-I was succeeded by Vishnuvardhana-IV (A.D.771-806), whose rule lasted for a long, but uneventful period. During this period, the Rāshtrakūṭa empire had to pass through a

war of succession between the sons of king Krishna, Govinda-II and Dhruva. Dhruva emerged victorious in the final battle, he waged a war and subordinated the ruler of Vēṅgi, Vishnuvardhana-IV. The latter had to give his daughter in marriage to Dhruva.

Vishnuvardhana-IV was succeeded by his son Vijayāditya-II (A.D.806-846). Vijayāditya, by virtue of his conquests in various battles, earned the title 'Narēndra Mrigarāja' (lion among the kings). He constructed as many Siva temples as the number of conquests he had to his credit. Slightly later inscriptions speak of 108 battles he fought and of 108 temples he founded that were dedicated to Siva Narēndrēśvara (apparently named after his title Narēndramrigarāja).

Vishnuvardhana-V, who succeeded to the throne after the demise of his father Vishnuvardhana-IV in A.D.846, ruled only for a short period of two years. The next ruler was his son, Gunaga Vijayāditya, known as Vijayāditya-III (A.D.848-892). He carried on many a successful campaign against his enemies. He marched on upto Kanchi and extended the empire upto the city. His Addanki inscription gives details of his southern invasion. After the conquest, he was made the viceroy of the southern part of the kingdom with its capital at Kandukūru[5].

Though Gunaga Vijayāditya was successful in the campaigns on the southern and south-western borders of his kingdom, he met with a disaster in his wars with the Rashṭrakūṭa ruler, Amōghavarsha, and therefore had to acknowledge the Rashtrakuta suzerainty. However, after Amōghavarsha's death, Vijayāditya proclaimed his independence. Thereafter, the Chāḷukya ruler gained some more notable victories in his campaigns in Deccan and proclaimed himself as **'Dakshiṇāpathapati'**. He ruled for 44 years and passed away in 892 A.D. Gunaga was one of

the greatest of the Eastern Chālukya kings. Temples at Biccavōlu and the founding of the township itself date from his time. ("Biccavōlu" itself apparently is a corrupt form of '**Birudānkanaprōl**' following another of his titles "**Birudānka**"). Though the Eastern Chālukyas were originally of Kannada stock, they adopted Telugu as their language and gave a fillip to it. Since the time of Gunaga, inscriptions show Telugu stanzas, culminating in the production of literary works, later on, in the 11th century A.D. under the patronage of the Eastern Chālukya king, Rājarāja.

Gunaga Vijayāditya, having no issue, was succeeded by his brother's son, Chālukya Bhīma (A.D 892-921). The Rāshtrakūtas again attacked the Vengi kingdom. The battles of Peruvangūr and Niravadyapura in the present West Godavari district were decided in favour of the Chālukyas. Chālukya Bhīma enjoyed peaceful years after these wars. He patronised letters and arts. He built two temples for Siva at Chālukya Bhīmavaram and Dākshārāmam[6].

During the reign of the next five rulers, Vengi was a cockpit of wars for succession, internal quarrels and civil wars until Chālukya Bhīma-II (A D.934-945) asserted himself. He occupied the throne expelling the Rāshtrakūtas who tried to fish in the troubled waters of Vengi politics.The repeated efforts of the Rāshtrakūtas to occupy Vengi proved futile during his period. But they continued their efforts during the time of Amma-II, who ruled from 945 A.D. Ammarāja was the younger of Bhima's sons. Soon after the death of Chālukya Bhīma, the kingdom of Vengi passed to several rulers in succession until in A.D.973 the Telugu-Codas under jata Chola Bhīma over ran Vengi but ruled there for only three years; the Chālukyas regained control through the help of the Cōlas of Tanjāvūr. Only one royal name shines with some brilliance during this phase of

Vengi history that of Rājarāja Narēndra who ruled for 41 years (A.D. 1022-1061). In A.D 1075 the long rule of the Eastern Chāḷukyas came actually to an end and Vēngi became a part of the Chōḷa empire under Kulōttunga-I (A.D.1070-1122), a Vēngi prince and grandson of the Chola emperor Rājarāja the great.

Saivism was favoured in the Eastern Chāḷukyan period of Vēngidēśa. Among the Eastern Chāḷukyas, Vijayāditya-I (A.D.753-770) was the first to take the title 'Paramamahēśwara'. Most of his successors i.e., Vijayāditya-II, Chālukya Bhīma and Ammarāja-II were Saivate and took the above title. The Panchārāmas, Biccavōlu, Vijayawada, Cēbrōlu, Srisailam and Agastyēśvaram (Mahaboobnagar) became sects of Saivism in Andhradesa. Radical Saivite sects like the Pāsupatas and Kālamukhas entered Āndhradēśa and received patronage from the Eastern Chāḷukayas. During the period from mid 7th to 11th century A.D. many temples dedicated Siva were constructed by the Eastern Chāḷukyas. Vijayāditya-II (A.D.808-847) built 108 temples of Siva whereas the temples of Panchārāmas are attributed to Chāḷukya Bhīma[7]. The Eastern Chāḷukyan temples are found at Biccavōlu, Drākshārāma, Bhīmavaram, Sāmarlakōṭa, Eḷamanchili, Panchadārla (East Godavari District), Chēbrōlu, Pondugula, Tērala, Amarāvati (Guntur District), Pālakollu (West Godavari District) and Ayyangāripalem[8] The worship of Saptamātrikas seems to be popular in this period as is seen from the sculptural panels and images of Saptamātrikas found all over the Vengi Kingdom.

ICONOGRAPHICAL FEATURES OF SAPTAMATRIKAS IN THE EASTERN CHĀḶUKYA ART :

Saptamātrikas are found all over the Vēngi Kingdom especially in East and West Godavari, Krishna, Mahabubnagar, Kurnool and Prakasam districts, either separately or in a group. They can be divided into the following two broad categories:

1. Sculptural panels of Saptamātrikas with **vāhanas**, without attendant deities, Vīrabhadra and Gaṇēsa.
2. Loose sculptures of Saptamātrikas.

1. Sculptural panels of Saptamātrikas with vāhanas, without attendant deities, Vīrabhadra and Gaṇēśa

The Bhīmēśwara temple at Drākshārāma, East Godavari district which is ascribed to Chāḷukṭya Bhīma-I (A.D 892-922) contains two fragmentary panels of the Saptamātrikas. The first fragmentary panel (plate 17) represents Brāhmaṇi, Mahēśwari, Kaumāri and Vaishṇavi. They are all four armed and seated in the **ardhaparyāṅka** posture (Fig.I.4). Brāhmaṇi holds **akṣamāla** and **kamaṇḍalu** in the upper rams. Mahēśvari carries **trisūla** and **nāga** (Fig.V.23) (serpent) in her upper arms The upper arms of Kaumāri hold **śakti** and **spear**. Vaishṇavi holds **cakra** and **śaṅka** in her upper two arms. The lower right arms of these four Mātrikas are in **abhaya** and the lower left arms are on the thigh. The **vāhanas** have been carved below the pedestal. In the second panel (plate 17) the iconographic features of Brāhmaṇi, Mahēśwari and Kaumāri closely resemble in all respects of the first penel. Artistically, these panels are datable to A.D.10th century.

Another Saptamātrika panel (135.5 x 25.5 cms) is found preserved in the Victoria Jubilee Museum of Vijayawada, Krishna district (plate 18). This panel shows the Mātrikas as seated in **ardhaparyaṅkāsana** (Fig.I.3) with four arms. **Vāhanas** are shown on the **pādapiṭha.** Beginning from the left the Mātrikas have been depicted in the following order : Brāhmaṇi is a three faced deity. Her upper right arm carries **kamaṇḍalu (?)** and the upper left arm **rosary** (Fig.IV.2a). Her vehicle swan is carved on the pedestal. Mahēśwari is holding **ḍamaru** (Fig.V.22b) in upper right and **trisūla** (Fig.IV.5a) in the upper left arm. Beneath her seat is a bull. Kaumāri is holding a bud (?) in her two upper arms. There is a peacock beneath her seat. Vaishṇavi is holding **cakra** (Fig IV 11b) in her upper right and **śaṅka** (Fig.IV.10b) in the upper left arm. Her **vāhana** garuḍa is carved on the pedestal. Vārāhi with the face of a boar is holding a **club** (Fig.IV.12b) in the uper right arm and **śaṅka** in the upper left arm. There is a buffalo below her seat. Indrāṇi is holding **vajra(?)** in upper right and **aṅkuśa** in the upper left arm. An elephant, her vehicle appears on the pedestal. Chāmuṇḍa, the seventh or the last figure of the Saptamātrika slab, is holding **khaḍga** (Fig.V.14a) in the upper right and **ḍamaru (?)** in the upper left arm. Beneath her seat is a fox. The figure of Chāmuṇḍa is characterised by features like protruding long tongue, erected hair and withered belly. The lower right and lower left arms of all the goddesses are held in **abhaya** and **varadamudra** respectively and are in accordance with the **Aṁśumad-bhēdāgama**. Excepting Chāmuṇḍa, the mātrikas wear funnel like **makuṭa** (Fig.II.10) and several other usual ornaments. This panel may be dated to A.D.9th - 10th century.

In the Tanguturi Prakasam Archaeological Museum, Kanaparti, Prakasam district, there are two beautiful Saptamātrika panels. Of these, one panel is found infront of the museum and the other panel is found in the hall (plate 19&20) of the museum. In the panel found in the hall of

the Museum, all the mātrikas are represented as seated in **ardhaparyaṅkāsana** (Fig I.3) and as having four arms. The mātrikas keep their lower right arms in **abhaya** (Fig.I.8) and the lower left arms in **varada** (Fig.I.7) as required in **Aṁśumadbhēdāgama** and have **prabhāmaṇḍala** behind their heads. Brāhmaṇi, the first figure of the panel has three faces. She holds a **kamaṇḍalu** (Fig.IV.3a) in her upper left and the content in her upper right is indistinct. She wears **karaṇḍamakuṭa, kuṇḍalas,** necklace (Fig.III.4), **yajñōpavīta,** armlets and **kaṅkaṇas**. Her vehicle swan is carved on the pedestal. Mahēśwari holds **triśūla** (Fig.IV.5a) in her upper right arm and flower (?) (Fig.V.27) in the upper left arm. She is decorated with **karaṇḍamakuṭa** (Fig.II.7), **kuṇḍalas,** necklace (Fig.III.4), **yajñōpavīta,** armlets and **kaṅkaṇas**. Beneath her seat is a bull. Kaumāri holds **spear** (Fig.IV.6a) in the upper right and **kukkuṭa** in the upper left arm. She wears **karaṇḍamakuta, kuṇḍalas,** necklace, **yajñōpavīta,** armlets and **kaṅkaṇas.** There is a peacock beneath her seat. Vaishnavi holds **cakra** (Fig.IV.11b) in upper right and **śaṅka** (Fig.IV 10c) in the upper left arm. She wears **kirīṭamakuṭa,** (Fig.II.6) **kuṇḍalas,** necklace (Fig III 4), **yajñōpavīta,** armlets and **kaṅkaṇas.** Her mount garuḍa is carved on the pedestal in **añjali** pose Vārāhi has boar's face which is slightly tilted to the left. Her upper right arm holds **gada** (Fig.IV.12b) and the upper left arm flame or **agni(?)**. She is decked with **karaṇḍamakuṭa** (Fig II 7), **kuṇḍalas,** necklace, **yajñōpavīta**, armlets and **kaṅkaṇas**. There is a buffalo below her seat Indrāṇi has **śakti** (Fig.IV.7b) in her upper right and **aṅkuśa** (Fig.V.17b) in her upper left arm. She is adorned with **karaṇḍamakuṭa** (Fig.II.7), **kuṇḍalas,** necklace (Fig.III.4), **yajñōpavīta**, armlets and **kaṅkaṇas.** An elephant, her vehicle appears on the pedestal. Chāmuṇḍa holds **triśūla** (Fig.IV.5b) in her upper right and the content in the upper left is broken. Her head is also broken. Her lower right arm holds a sword (Fig.V.14b) and the lower left arm

in varada. She wears **kuṇḍalas,** necklace of skulls, **kapāla-yajñopavīta**, armlets and **kaṅkaṇas**. Beneath her seat is a fox. This panel appears to be the specimen of 8th century A.D.

The second stone slab (plate 21) of Saptamātrikas found infront of the Museum is a true copy of the panel described above. Though this panel is very closely akin to the first panel, there is one difference. The dissimilar feature to be noted in this panel is that the Mātrikas keep their lower left arm on the left thigh instead of in **abhayamudra**.

The Papavināśeśwara temple at Pāpanāsam near Alampur, Mahabubnagar district, has two interesting Saptamātrika panels. In the first panel (plate 22 & 23), the mātrikas are represented as seated in **padmāsana** (Fig.I.2) with four arms and with their respective **vāhanas.** In this panel, the mātrikas hold appropriate weapons in the upper arms. Except Chāmuṇḍa, the lower right arms of the Mātrikas carry **vījapūraka** and the lower left arms rest on the bent left leg. Chāmuṇḍa holds a knife in the lower right and **skull-cup** (Fig.V.25) in the lower left arm. She has matted locks of hair, a necklace of skulls and **kucabandha.** Other Mātrikas wear **makuṭa** (Fig.II.4) and other ornaments There is a **prabhāmaṇḍala** behind the head of each Mātrika. In the second panel (plate 24 & 25), all the seven mothers are shown seated (Fig.I.3) on a common seat with four arms, holding appropriate weapons. Except Chāmuṇḍa, the rest of the mothers keep their lower right arms in **abhaya** (Fig.I.8) and the lower left arms on the thigh. Chāmuṇḍa holds **khaḍga** (Fig.V.14b) and a **skull-cup** (Fig.V.25) in the lower right and left arms respectively. Brāhmaṇi has three heads and Chāmuṇḍa has dishevelled hair. The Mātrikas are decorated with tall **makuṭa** (Fig.II.3) as found in the Early Chāḷukya examples, **kuṇḍalas**, necklace and **yajñopavīta**. Their **lāñchanas** i.e., swan, bull, peacock, garuḍa, buffalo, elephant and fox are

shown on their seats. All of them are provided with a **prabhāmaṇḍala** behind their heads. Stylistically, these two Saptamātrika panels may be dated to A.D.9th and 10th centuries respectively

Another Saptamātrika panel (plate 26) is in the Siva temple at Ganapuram, Nandyal taluk, Kurnool district. All the Mātrikas are four armed and are seated on a pedestal (Fig.I.4). Their upper and lower right arms hold the appropriate weapons and attributes. The lower left arms carry a fruit (**vījapūraka**). Their vehicles are carved on their seats. Brāhmaṇi is shown with three faces. The head of Chāmuṇḍa is partly broken. She has pendulous breasts and **kapāla-yajñōpavīta** The Mātrikas wear **makuṭa** and other usual ornaments. This panel may be dated to A.D 7th / 8th century.

2. Loose sculptures of Saptamātrikas

At Biccavōlu, near Rajahmandry, East Godavari district there are a number of temples in fairly good state of preservation. Among the temples of this place, the Gōliṅgēśwara, Rājarājēśwara and Chandrasēkhara belong to the Gunaga Vijayāditya's regnal period (848-890)[9]. The Gōliṅgēśwara temple contains three loose stone sculptures representing Vīrabhadra, Kaumāri and Chāmuṇḍa[10] Seated in **ardhaparyaṅkāsana,** the image of Vīrabhadra (plate 27) from a group of Mātrikas is of fine workmanship of the Eastern Chāḷukya art of the ninth century. He carries **akṣamāla** and **trisūla** in his upper pair of arms, while the other two are in the **tripatāka** attitude. He wears necklace, **udarabandha** and **yajñōpavīta**. His **vāhana** Nandi is shown in front of his pedestal. The presence of the image of Vīrabhadra in the matrika group enables us to believe that the artists attempted to show Vīrabhadra and Gaṇēsa in company with the

mātrikas The image of Gaṇēśa is missing. Excepting this place, nowhere do we find Vīrabhadra and Gaṇēśa in company with the mātrikas in the Eastern Chāḷukya art.

Kaumāri (plate 28. Fig.2) from the Gōliṅgēśwara temple, Biccavōlu, is shown seated in **ardhaparyāṅka** posture (Fig.I.3) with four arms. She holds **vajra** (Fig.IV.7a) and **pāśa** (Fig V 30a) in the upper right and upper left arms respectively. The lower right arm is in **abhaya** (Fig.I 8) and the lower left arm holds a round object (**vījapūraka**). She wears **karaṇḍamakuṭa** (Fig.II 7), **cakrakuṇḍalas,** necklace (Fig.III.3), **yajñōpavīta**, armlets and **kaṅkaṇas**. She is beautifully fashioned and her vehicle peacock is shown with alertness infront of her pedestal.

An interesting image of Chāmuṇḍa (plate 28. Fig.1) from the Saptamātrika group in the Gōliṅgēśwara temple at Biccavōlu, East Godavari district, of the period of early Eastern Chāḷukya king Gunaga Vijayāditya (848-890) is represented with four arms and with a fearful face. She is seated on a corpse on which jackal is feeding with gusto. In her right pair of arms, she has a **khaṭvaṅga** and the sword (Fig V.14a), in the left pair, a huge cobra (Fig.V.23) and a skull-cup (Fig V.24) from which to drink blood. She has a sunken belly and the contours of the ribs graphically present her emaciated. She wears a **muṇḍamāla** and **yajñōpavīta** composed of human skulls Her necklace is a fearful snake, from her ear lobes issues snakes with raised hoods. Her matted hair is spread about as a huge mass of frizzled locks encircling her head and have human skulls as decoration. Her sunken eyes, gaping mouth and frightful tusks strike terror. The figure of Chāmuṇḍa, an emaciated one and hungry in countenance, has a bizarre **jaṭābhāra** (Fig.II.11) and an open mouth. The **prētāsana** is represented as a corpse being torn away by the jackals and this recalls the Kalinga tradition. The terrific quality of the figure is the best seen here.

The images of Brāhmaṇi, Mahēśvari, Vārāhi belonging to the Saptamātrika group are also found at Elamañchili[11]. These images have been studied by Prof. M.Krishna Kumari. These images have certain common features. They are seated on a pedestal, in **ardhaparyāṅka** pose (Fig.I.3), with the left leg folded and the right leg pendant. The lower garment worn starts from just below the waist level and runs beyond the knees.

The image of Brāhmaṇi is found in a niche of the modern **gōpura** of the Vīrabhadraśwāmy temple. She is represented as seated in **ardhaparyāṅka** pose on a stool with three heads and four arms. In the back right arm she holds **kamaṇḍalu** and **akṣamāla** and in the back left arm she holds noose (**pāsa**). The front right arm is in **abhaya** pose and the front left arm rests on the left knee holding a sacrificial ladle. At her bottom is carved a swan. The three heads are adorned with **karaṇḍamakuṭa**. She wears ear ornaments, necklace with pearls, armlets, bracelets and anklets. The lower garments is tucked at a lower waist level and comes down just below her knee level. An **yajñōpavīta** is seen from her upper left shoulder down to the right side of her lower waist level passing between her breasts[12].

The figure of Mahēśwari has four arms and is shown seated in **ardhaparyāṅka** pose on a **pīṭha** She holds **sūla**, which is mounted on a small pike in the upper right arm, **akṣamāla** in the upper left, keeps the lower right in **abhaya** and the lower left in **varada** pose above her left knee. Her head is adorned with **jaṭāmakuṭa** and the ears with **kuṇḍalas**. She wears pearls necklace, bracelet, anklets and **kaṭisūtra**. Her lower garment is seen below her waist level which runs beyond her knees. The oval shaped **prabhāvaḷi** round her head is also beautifully carved with striations radiating from the centre. Below her folded right leg is carved the bull seated facing the left side[13].

The image of Vārahi (plate 29) is done in black basalt stone. It has the face of a boar and wears on her head a **karaṇḍamakuṭa** and is adorned with ornaments made of pearls and corals. She is seen seated on a pedestal in **ardhaparyāṅka** pose (Fig.I.3) with four arms in **abhaya** and **varadamudras** respectively, whereas the upper right holds a **pāsa** and the object in upper left arm is not clear. The **keyūra** on her left arm is beautifully treated and she wears anklets and bracelets. A flowing cloth is shown by a wavy line over the chest in the **upavīta** fashion. The oval **prabhāvaḷi** round her head is treated with wavy horizontal lines. The lower garment is shown with its folds, being arranged at regular intervals. A buffalo, the vehicle of Vārahi is carved below her, facing to left[14].

Another interesting image of Chāmuṇḍa (plate 30) is found infront of the ruined temple of Visvēswara in the village of Panchadhārla which is 10 Kms north-east of Elamaṅchili in the East Godavari district. This image has only two arms with a child on her left lap showing an early tradition in its carving. The right arm is partly damaged and the left arm clasps her child seated on the lap. Unlike the usual Chāmuṇḍa representations elsewhere, this image is not ferocious but has some grace of its own. The image is with **(Atiriktāṅga)** emaciated ribbed chest, prominent neck and the sunken eyes. She is shown with massive breasts unlike usual Chāmuṇḍa images which are generally shown pendulous, skinny breasts She wears a long chain which passes through the middle of her breasts and reaches almost upto her navel. Due to the weathered state of the image, it is not clear whether it is **muṇḍamāla** or not. Her hair is arranged differently to the right side of her head in a fan like fashion. She wears big ear rings and the lower garment is firmly tucked at her lowest waist level, the hem lying in the centre is adorned with a flower like **kaṭisūtra.** The wavy lines on her right thigh show the folds of her lower garment[15]. - M.Krishna Kumari has studied the above described images of Elamaṅchili and assigned them to the first half of 9th century A.D. or slightly earlier and further observes that these Elamanchili sculptures exhibit iconographically the Chāḷukya, Gaṅga and Chola schools of art traditions.

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3. SAPTAMATRIKAS IN THE RĀSTRAKŪTA ART
(A.D.8th to 10th Century)

Historical Background :

The Early Chālukyas of Bādāmi were overthrown from power by the Rāṣṭrakūṭas, who exercised their authority for about two centuries (A.D.753-973) over the Deccan of which the western part of Andhra (**Chāḷukya-Viṣaya,** Mahabūbnagar and Kurnool districts) formed a part.

The wars of the Early Chāḷukyas with the Pallavas on the one hand and the advance of the Arabs into Gujarat during the 8th century on the other are indicative of the chaotic political condition of the times. This was taken as an advantage by Dantidurga, the founder of the Rāṣṭrakūṭa family. He defied the Bādāmi Chāḷukya suzerainty and established himself as an independent ruler by 753 A.D. and ruled upto 758 A.D. Within that short period, he conquered the areas upto Kanchi in the south and the Sindhu in the north. Dantidurga claims in the Dasāvatāra cave inscription, the conquest of the entire Śrīsaila region[1]. He was succeeded by his paternal uncle, Krishna-I (A.D 758-772), also known as Akālavarsha-I, who conquered Konkaṇ and the Western Ganga Kingdom of Talakāḍ and consolidated his position. Krishna-I gained the effective control over Srisailadesa and made the Rēnādu Chōḷa owe allegiance. Next he sent an expedition to Vēngidēśa which met with great success. It was he who was responsible for the excavation of the great rock temple of Kailāsa at Ellōra[2] Krishna was succeeded by Govinda-II (A.D 772-780) who helped his father in his campaigns as crown prince. There was a conflict between Govinda-II and Dhruva, his brother, in which the former was successful. After ascending the throne, he seems to have got addicted to vices and relegated his powers to his brother, Dhruva. Dhruva continued the Rāṣṭrakūṭa hostility over Vēngi as Vishnuvardhana-IV, the Eastern Chāḷukya king had supported Govinda in the war of succession of Rāṣṭrakūṭa throne[3].

Dhruva (A.D. 780-793) was one of the most notable kings of the Rāṣṭrakūṭa family. In north India, Gujarat Pratiharas and the Pālās were fighting for supremacy. Dhruva also vied with them for power and defeated the Pratihara ruler Vatsarāja and the Pala ruler Dharmapāla. After these victories in the north, Dhruva fought against the Eāstern Chāḷukyas successfully and married Silamahādēvi, the daughter of Vishnuvardhana-IV. The king, then, disciplined the insubordinate Kalinga chief, Sivamāra, imprisoned him and appointed his own son, Kaṁbha, as the governor. Later, he defeated Nandivarma-II of the Pallava dynasty[4]. He nominated his third son, Govinda-III as his successor.

Govinda-III (A.D. 793-814) during his reign, proceeded northward where he defeated Nāgabhaṭṭa, who escaped to Rajasthan; Dharmapāla sued for peace. He also brought large portions of Gujarat, Malwa and eastern Madhya Pradesh under his power[5]. His minor son, Amōghavarsha, became the ruler after his death, with Karaka Suvarṇavarsha, a cousin, functioning as the regent.

Amōghavarsha-I (A.D.814-880), known as Nṛupatuṅga, inherited a vast empire. A number of rulers in the Deccan and the south, who suffered defeat at the hands of Govinda, rebelled against the young king. However, the regent took all the necessary measures to put down the rebels and by A.D. 821 the throne was made secure for Amōghavarsha. Amōghavarsha was succeeded by his son Krishna-II (A.D. 880-914). He repeatedly attacked Vēṅgi, the capital of the Eastern Chāḷukyas, but was defeated by Gunaga Vijayāditya. But the death of Gunaga Vijayāditya in A.D.891 afforded an opportunity to Krishna to conquer parts of Vēṅgi but only for a short time[6]. By this time, the Pallava power was on its wane and the Chōḷas were slowly emerging

on the political scene. Krishna gave his daughter in marriage to Early Chōḷa King Āditya-I His grandson, Indra-III (A.D.914-929) succeeded Krishna-II to the throne. He chased Mahīpāla upto Kanauj and destroyed the city After Indra, Amōghavarsha-II (A.D.929-930) ruled only for a few months, he was maneuvered out of power by his ambitious younger brother, Govinda-IV (A.D.930-935), who had good looks, but also a licentiousness which alienated the courtiers. Govinda was replaced by Amoghavarsha-III (A.D.935-939). Opposition to Amoghavarsha-III by Dantiga and Vappuka of Acalapura, leaders of Govinda's faction, was crushed. Amōghavarsha, being old, largely left the affairs of the State to Krishna-III.

Krishna-III (A.D.939-967), was the last great ruler of the family. He waged a war against the Chōḷas and occupied the area stretching from Kañchi to Tanjāvūr. During his reign the Rēnāḍu region (Cuddapah, parts of Ananatapūr, Kurnool and Prakāśam districts) was the centre for Rāstrakūṭa-Chōḷa conflicts[7]. He seems to have checked the expansion of the Chōḷas for an inscription of Krishna-III revealing his active control over Rēnāḍu are found at several places in Cuddapah and Chittoor districts[8]. During a military expedition to the north, he defeated the Gūrjara Pratiharas and Paramaras by A.D.964.

The successors of Krishna-III, Khoṭṭiga (A.D. 967-972), Karkka-II (A.D. 972-973) were very weak. The Paramaras retaliated by conquering the Rāṣṭrakūṭa territory and plundering its capital. Tailapa-II of the Western Chāḷukya family, along with a number of other subordinates, overthrew the Rāṣṭrakūṭa rule in A.D. 793 and re-established the Chāḷukya dynasty designated by the historians as Western or Kuntala or Kalyāṇi Chāḷukya dynasty[9].

From the beginning of the Rāstrakūta rule, Śrīsailadēsa i.e., the Kurnool and Mahabūbnagar districts witnessed the growth of cultural, religious and architectural activities. Among the Brahminical sects, Saivism continued to be the paramount religion of the Rāstrakūta empire Dantidurga and Krishna-I were its great patrons and the Brahminical sculptures in the Dasāvatāra cave and in the Kailasa temple ensemble at Ellora were the result of this patronage. Jainism also flourished. Amōghavarsha had heavy learnings towards Jainism. Amōghavarsha's successors also cotinued patronage to Jainism. Jaina temples also received support from the Rāstrakūta family. The contribution of the Rāstrakūtas to religion, literature, art and architecture is noteworthy The architectural style developed under their aegis vies with - even in certain aspects excels - that of the Pallava of Tondaināḍu and in some instances eclipses that of the Early Chālukyas of Bādāmi. The earliest edifices of the Rāstrakūtas are found in their Elapura homeland (Ellore). After their imperial status was firmly established and after they had shifted their capital to Mānyakhētaka the Rāstrakūta style spread also to Chālukya territories, both eastern and western. The temples constructed during the Rāstrakūta hegemony in their territories show many surviving and thriving local elements of the Early Chālukya period. In Andhra Pradesh the temples built during the Rāstrakūta period are found at Rūpāla Sangamēśwaram (Sangamēśwara, Bhujangēśwara temples), Bandatāndrapādu (Siva temple), Veldurti (Rājarājēśwara temple), Pratakōta (Nāgēswara, Mokshēswara temples), Mallēśwaram, Somaśila, Gūdēm (Siva temple), Miyāpur, Panchalingāla etc.

Besides Śaivism and Jainism, another important feature of this period is the worship of Saptamātrikas. The temples at Rūpāla Sangamēswara, Pratakōta, Miyāpur and Panchalingāla contain interesting panels of Saptamātrikas. These Mātrika panels suggest that the worship of Mātrikas was continued during the Rāstrakūta period.

ICONOGRAPHICAL FEATURES OF SAPTAMATRIKAS IN THE RASTRAKUTA ART:

In the Rāstrakūta territory of Āndhradēsa, panels containing the Saptamātrikas are found in a considerable number at places like Brāhmaṇakoṭkūr (Bōgēśwara temple), Miyāpuram, Prātakōta (Mokshēswara and Nāgēswara temples), Chēbōlu (Chadramoulīswara temple), Ullūru, Rūpāla, Nandikoṭkūr and Pañchaliṅgala (Pañchaliṅgēswara temple). The panels in these places can be broadly divided into the following categories :

1. Saptamātrikas with the attendant deities, Vīrabhadra and Gaṇeśa.
2. Saptamātrikas without the attendant deities
3. Loose stone sculptures of Saptamātrikas.

1. Saptamātrikas with attendant deities, Vīrabhadra and Gaṇesa

The Bhōgēśwara temple at Brāhmaṇakoṭkūr, Kurnool district, contains a remarkable stone slab (plate 31, 32 & 33) of the Saptamātrikas. This slab shows the seven divine mothers flanked on either side by the guardian deities Vīrabhadra and Gaṇēśa as required in the **Mayamata.** In this panel, all the mātrikas are seated in **ardhaparyāṅka** pose (Fig.I.3) with four arms, holding appropriate weapons in the upper arms and keeping the lower right arms in **abhaya-mudra** (Fig.I 8) and the lower left arms resting on their left thigh. Brāhmaṇi is shown with a single face, while Mahēswari has the face of a bull. Vārāhi has the head of an ordinary female figure instead of that of a boar. Except Chāmuṇḍa, the Goddesses wear **karaṇḍamakuṭa** (Fig.II.7), **kuṇḍalas,** necklace, armlets and **kaṅkaṇas**. The **vāhanas** are partly visible as the pedestal is partly buried in the ground. Chāmuṇḍa has dishevelled hair and keeps her lower right in **abhaya** and the lower left arm on the left thigh instead of carrying sword and skull-cup. Vīrabhadra holds a sword in his two arms while Gaṇēśa carries broken tusk and **mōdaka** in his arms. This panel, on the basis of artistic features, may be dated to A.D. 9th - 10th century

2. **Saptamātrikas without the attendant deities.**

The panel of Saptamātrikas found in the Nāgeśvara temple at Pratakōṭa represents the divine mothers as seated in **ardhaparyānka** pose with only two arms, keeping the right arm in **abhaya** and the left arm in **varada** pose. They have their respective **vāhanas** below the pedestal. The attendant deities, Vīrabhadra and Gaṇēśa are absent in this panel. This panel may be placed in A.D 9th century.

The Mōkṣeśvara temple at Prātakōṭa, has the mātrika slab (plate 34 & 35) which represents from left to right Brāhmaṇi, Mahēśwari, Kaumāri, Vaishṇavi, Vārāhi, Indrāṇi and Chāmuṇḍa. All these images are four armed and seated in **ardhaparyānka** pose (Fig.I.4) without associate deities Vīrabhadra and Gaṇēśa. The mātrikas hold in the two upper arms the appropriate weapons **kamaṇḍalu, akṣamāla, triśūla, ḍamaru, spear, śakti, cakra, saṅka, gada** etc., and the other distinguishing feature, the vehicles are carved on the pedestal. Excepting Chāmuṇḍa, the lower right arms of each goddess is held in **abhaya** and the lower left arm is on the left thigh, holding a round object. Chāmuṇḍa is holding a sword in the lower right and a skull-cup in her lower left arm. In this specimen, she is terrific in appearance. All the goddesses wear tall **makuṭa** (Fig.II.2) and a number of ornaments. What is of particular interest in this panel is that Vārāhi has the head of an ordinary female figure instead of the face of a boar. On the basis of artistic features, this panel may be dated to A.D.9th century.

There is a stone slab (plate 36) in the temple of Satyamma at Miyāpuram, Kōlhapur taluk, Mahabūbnagar district. In this panel, the divine mothers are shown in seated posture (Fig.I.5) with four arms, holding appropriate weapons in the upper arms. Brāhmaṇi keeps her lower right

in **abhaya** and holds a round object (**vijapūraka**) in the lower left arm. Mahēśvari rests her lower right on the thigh and the content in the lower left is not clear. Kaumāri holds a sword in the lower right and rests the lower left on the knee of the left leg. Vaishṇavi carries **vījapūraka** in the lower right and rests the lower left on the knee of the left leg. Vārāhi holds a sword in the lower right and keeps the lower left on the thigh. Indrāṇi holds **vajra** in the lower right and rests the lower left on the thigh. Chāmuṇḍa carries a sword in the lower right arm and the content in the lower left is not celar. All the matrikas wear **makuṭa, kuṇḍalas,** necklace (Fig.III.4), **yajnōpavīta**, armlets and **kaṅkaṇas**. Since the bottom part of the pedestal is fully white washed the **vāhanas** are not clearly visible. This panel is datable to 9th century A.D.

There is an interesting Saptamātrika panel (plate 37) in the Chandramoulīśwara temple at Chēbōlu, Ātmakur taluk, Kurnool district. In this panel, all the mātrikas are carved beautifully in developed form and represented as seated in **ardhaparyāṅka** pose (Fig.I.3). Brāhmaṇi has four heads and four arms as required in the **Aṁśumadbhēdāgama.** She keeps the lower arms in **abhaya** and **varada** poses. Her mount swan is carved below. Mahēśwari is holding **sūla (?)** and **ḍamaru** (Fig V.22b) in her two arms. Her **vāhana** bull is found on the pedestal. Kaumāri has six heads and four arms. She carries a knife and a rod in the upper arms and sword (Fig.V.14b) and shield (Fig.V.15) in the lower arms. Her mount peacock is shown below. Vaishnavi has four arms and holds **cakra** and **śaṅka** in the upper arms and arrow (Fig.IV.6b) and bow in the lower arms. Her **vāhana** Garuḍa is seated on the pedestal with his hands held in **aṅjali**. Vārāhi ~~while the other examples~~, has eight arms and holds swords and **cakra** in the right arms and two swords and **śaṅka** in the left arms. The front two arms are in **abhaya** (Fig.I.8) and **varada** (Fig.I.9) poses. The peculiarity to be noted with regard to Vārāhi is that she is seated on a human

figure instead of her mount buffalo. Indrāṇi is holding a **khaḍga** (Fig.V.14a) in the right arm and keeping the left in **varada** pose, with an elephant carved underneath. The head of Chāmuṇḍa is shown decorated with trident designed **makuṭa** and her body is depicted in dwarf form. In this panel, the divine mothers are carved in bold reliefs and the composition is crowded. Brāhmāṇi with four heads, Kaumāri with six heads, human figure lying below the figure of Vārāhi and Chāmuṇḍa with trident shaped **makuṭa** and her body in dwarf form are the special iconographic features of this panel. The Mātrikas wear **makuṭas** (Fig.II.6), **kucabandha** and several other ornaments. The convention of carving the matrikas between Vīrabhadra and Gaṇēśa is absent in this panel which can be dated in about A.D. 10th century.

There is another interesting stone slab of Saptamātrikas at the entrance of the fort of Peddamarrūru, Kōlhapur taluk, Mahabūbnagar district. Seated in **ardhaparyaṅkāsana,** the Mātrikas in this slab have four arms. The upper arms bear the appropriate weapons and the lower right arms are in **abhaya** and the lower left arms are on the left thigh. They wear **makuṭa,** **kuṇḍalas,** necklace, armlets and **kaṅkaṇas.** The pedestal contains the respective **vāhanas** of the Mātrikas. This panel can be assigned to 9th / 10th century.

In the fragmentary panel (plate 38) of the Nāgēśvara temple at Prātakōṭa, Nandyal taluk, Kurnool district, Vaishṇavi and Vārāhi are beautifully depicted as seated in **ardhaparyaṅka** pose (Fig I.3) with four arms and with their respective **vāhanas**. Vaishṇavi holds **cakra** (Fig.IV.11b) in the upper right and **śaṅka** (Fig.IV.10c) in the upper left arm. She keeps her lower left in **varada** (Fig.I.9) and the lower right is broken. She is decorated with **cakrakuṇḍalas** (Fig.III.11), necklace (Fig.III.4), **yajñōpavīta,** armlets and **kaṅkaṇas**. Her face is damaged. Her **vāhana**

garuḍa is carved on the pedestal Vārāhi has a boar's face which is also damaged Her upper right arm carries **gada** and the upper left arm **rosary** (Fig.IV.2a). She keeps her lower right in **abhaya** (Fig.I.8) and the lower left in **varada** (Fig.I.9). She wears a necklace (Fig.III.4), **yajñōpavīta,** armlets and **kaṅkaṇas**. Her **vāhana**, buffalo is found on the pedestal. Artistically this panel is of the Rāṣtrakūṭa period and may be dated to A.D.9th century.

There are two temples, Siva and Nāgeśvara at Naṅdikoṭkūr in Nandyal taluk, Kurnool district The Siva temple has a broken Saptamātrika slab which contains the figures of only three mātrikas. The Nāgeśvara temple also contains only the figure of Chāmuṇḍa. The broken slab in the Siva temple represents three Mātrikas viz., Vārāhi, Indrāṇi and Chamuṇḍa. These are shown seated in **padmāsana** (Fig.I.2) with four arms, holding appropriate **āyudhas** in the upper arms and keeping the lower right arms in **abhaya** and lower left arms holding a child emphasising the mother aspect as found in the image of Chāmuṇḍa at Paṅchadhārla[10] and Mathura Museum[11] This fragmentary panel as its features suggest, can be dated to belong to A.D.9th century.

3. Loose stone sculptures of Saptamātrikas

Brāhmaṇi (plate 39) from the Suṅkalamma temple at Ullūru, Kurnool district, is a three faced deity. She is seated in **padmāsana** (Fig.I.2) and has four arms. She holds **śruk** and **śruva** in the upper arms and **akṣamāla** and a bowl (?) in the lower arms. She wears **karaṇḍamakuṭa, kuṇḍalas**, necklace, **yajñōpavīta**, armlets and **kaṅkaṇas**. Her vehicle swan is carved on the pedestal. There is a **prabhā-maṇḍala** behind her head.

A magnificent panel depicting Chāmuṇḍa (plate 40) as seated in **ardhaparyaṅkāsana** (Fig.I.3) with four arms is found in the Nāgeśvara temple at Prātakōṭa. She holds **ḍamaru** and **triśūla** (Fig.IV.5a) in the upper arms and **khaḍga** (Fig.V.14a) and **skull-cup** (Fig.V.24) in the lower arms. The most interesting feature and the great iconographic significance of this panel is the presence of two standing female figures on either side of the Goddess, a feature rarely seen in the sculptures of Chāmuṇḍa. This sculpture is assignable to A.D.9th century.

The figure of Chāmuṇḍa (plate 41) in the Saṅgameśwara temple at Rūpala, Kurnool district, is also four armed. Though badly mutilated with all the four arms along with the attributes, the figure still reveals the character of the Goddess as conceived by the Purāṇas. The Goddess is represented as seated on a human being. She wears a necklace of human skulls and **kapāla-yajñōpavīta**. The pendulous breasts, protruding eye balls, protruding tusks and ghastly expression are represented in this image. This image is datable to A.D.8th - 9th century.

The Pañcaliṅgeśvara Temple at Pañcaliṅgāla has a very fine image of Chāmuṇḍa (plate 42). The image shows the goddess seated in **ardhaparyaṅka** pose (Fig.I.3). She has four arms and holds **ḍamaru** (Fig.V.22a) in the upper right and **triśūla** (Fig.IV.5c) in the upper left arm. In the lower right and lower left arms, she carries a sword (Fig.V.14b) and a **skull-cup** (Fig V 24) respectively Instead of dishevelled hair, she wears a **kirīṭamakuṭa** (Fig.II.6) which has the carving of a serpent on its front, **cakrakuṇḍalas** (Fig.III.7), necklaces (Fig.III.4), **kapāla-yajñōpavīta**, anklets and **mañjiras**. At the bottom to the left of the Goddess are found the fox and the human head. The carving of a snake on the **kirīṭamakuṭa** and **kapāla-yajñōpavīta** add to the fearfulness of the goddess. This sculpture is datable to A.D.8th century.

Chāmuṇḍa (plate 43) from the Nāgeśvara temple at Nandikoṭkūr, is in seated posture (Fig.I.5). She has four arms and holds **ḍamaru** in the upper right and **triśūla** in the upper left

arm. In the lower right and lower left arms, she carries a **khadga** and a **skull-cup** respectively. She wears **karaṇḍamakuṭa** (Fig.II.7) instead of dishevelled hair, **kuṇḍalas**, necklace, hāra (FIg.III 6) armlets and **kaṅkaṇas**. At the feet of the goddess, on the pedestal are found the carvings of human heads. This image is dated to A.D.9th/ 10th century.

The Suṅkālamma temple at Ullūru also contains a highly interesting image of Chāmuṇḍa (plate 44). The four armed Chāmuṇḍa has been represented in seated posture (Fig.I.5). She holds **trisūla** in the upper right and **ḍamaru** in the upper left arm. In the lower right and lower left arms, she carries a sword (Fig.V.14a) and a **skull-cup** (Fig.V.24) respectively. She wears **karaṇḍamakuṭa** (Fig.II.8), **kuṇḍalas**, necklace, **hāra**, **yajñōpavīta**, armlets, **kaṅkaṇas**, girdle, and **pādavalayas**. At the feet to the left of the Goddess is found her **vāhana**, the fox. The sunken belly, heavy thighs, cobras and the **prabhā** behind her head are the noteworthy features of the figure. This sculpture is assignable to A.D.9th - 10th century.

Seated in **ardhaparyāṅkāsana**, Chāmuṇḍa from the Chauḍēsvari temple of Gārgēyapuram, Gārgēyapuram taluk, Kurnool district, has four arms. She holds **ḍamaru** in the upper right and **trisūla** in the upper left arm. She carries sword in the lower right and skull-cup in the lower left arm She is decked with **kirīṭamakuṭa, kuṇḍalas, hāras, kēyuras**, armlets, anklets and **mañjiras**. This sculpture is datable to A.D 9th - 10th century.

The Chennakēsava temple at Vēlatūru, Kōlhapur taluk, Mahabūbnagar district, has an interesting sculpture of Chāmuṇḍa. Here Chāmuṇḍa is represented as seated in **ardhaparyāṅka** pose. She has four arms and holds **ḍamaru** and **trisūla** in the upper right and upper left arms respectively. Her lower right arm holds sword and the lower left arm a skull-cup. She wears **makuṭa, kuṇḍalas,** necklace, **kēyūras,** armlets, **udarabaṅdha** and **kaṅkaṇas**. Her pedestal is designed with human heads. This image may be dated to A.D.9th - 10th century.

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4.SAPTAMĀTRIKAS IN THE NOLAṀBA ART

(A.D.8th to 10th Century)

Historical Background :

The Nolaṁbas were a feudatory family under the Gaṅgas, Rāṣṭrakūṭas and Chāḷukyas and they flourished during the 8th to 10th century A.D. They were the rulers of districts of Tumkur and Chitaldrug in Karnataka, part of Anantapur district of Andhra Pradesh and portions of Salem and North Arcot districts of Tamilnadu[1]. Their epigraphs are largely found in Kolar area, Chittoor district[2], Hemavati, Dharmapuri, Bhōganaṅdi etc. The Noḷaṁbas ruled over **Noḷaṁbaḷige**, later known as **Noḷaṁbavāḍi** - 32,000 with their capital at 'Heṅjēru' or Hēmavati in the Maḍakasira taluk of Anantapur district. This **Noḷaṁbavāḍi** area extended as far as Kolar district on one side and Anantapur on the North[3].

The early kings of the dynasty were subordinate to the Imperial Rāṣṭrakūṭas and on occasion, to the neighbouring Gaṅgas. The reign of Mahēndra-I (A.D.860-895), the sixth prince in the line - was more eventful than that of his predecessors. He is credited with defeating the Bāṇas, a victory attested to by inscriptions at Dharmapuri in Salem district[4]. After Mahēndra, his brother, Iṛiva Noḷaṁba (A.D. 895 - 919) seems to have ruled conjointly with his mother Dēvalabbarasi An inscription at Āvaṇi[5] refers to the death of Mahēndra and the raising by his mother Dēvalabbarasi of the temple known as Noḷaṁba-Nārāyaṇēsvara after one of the epithets of Mahēndra. In the period of the subsequent rulers Ayyapadēva and Anniga (A.D. 919-940), the fortunes of the Noḷaṁba kingdom suffered heavily due to the campaign of the Gaṅga king Rācamalla against Noḷaṁbavādi which resulted in the loss of the region around Āvaṇi. Another inscription at Āvaṇi of A.D.931[6] states that one Tribhuavana Kartaradēva, a Siva pontiff,

Governed Āvaṇi for 40 years and built many temples Iriva Nolamba Dilīpa (A D.940-967) the next ruler of Nolaṁbavāḍi, was a powerful monarch who fought on the side of the Rāṣṭrakūṭa Krishna - III in the battle of Takkōlam against the Chola Parāntaka - I (A.D. 967-970), the Gaṅga Narasimha (A.D. 960-974) over ran Nolaṁbavāḍi and captured Ucchangi fort, but soon after, in Mahēndra-II's reign (A.D. 975-980), the Nolaṁbas regained their independence[7] This was but for a brief time, for at the beginning of Ēkavākya's rule (A.D. 980-1005), the Chāḷukyas of Kalyāṇa defeated the Nolaṁbas and Nolaṁbavāḍi became a part of the Chāḷukya empire[8].

The Nolaṁbas were beneficent patrons of Saivism, as their many temples constructed to Siva at Hēmavati would clearly indicate Hēmavati, the capital of the Nolaṁbas, is about twenty two miles west of Maḍakasira off Koḍikoṇḍa - Amarāpuram road and is about eight miles from Amarāpuram. The village stands on an extensive mound and was a town of considerable importance during A.D.8th to 10th century under the Nolaṁbas when it was known as Heñjūru or Heñjēri Of the temples at the place, the chief are those of Śiddēsvara, Doḍḍēśwara, Virūpākshēśwara and Mallēswara standing in a group to the north - west of the village[9]. The temples of the Nolaṁbas are also seen at Dharmapuri and Arlaguppe. Saptamātrika cult also was supported by the Nolaṁba rulers. Beautiful representations of Saptamātrikas are found in the Nolaṁba temples at Hēmavati. This shows that the Nolaṁbas showed keen interest in representing the Saptamātrikas in the Nolaṁba Art.

ICONOGRAPHICAL FEATURES OF SAPTAMĀTRIKAS IN THE NOLAMBA ART :

In the Archaeological museum at Hēmavati, Maḍakasira taluk, Anantapur district, there are six Saptamātrika panels and five loose sculptures belonging to Siddēśwara and Doḍḍēśwara temples, which belong to the Nolaṁba period, about A.D.8th to 10th century. Saptamātrika panels

of the Nolamba period are also found in the Pannadamma temple of Parigi and District Central Library at Anantapur.

The Saptamatrika panels and images found in these places may be classified into the following three categories :

1. Saptamatrikas with **vahanas**.
2. Saptamatrikas without **vahanas**.
3. Separate (loose) sculptures of Matrikas.

1. Saptamatrikas with vahanas

A stone slab of Saptamatrikas is found at the entrance of the Saptamatrika temple at Parigi In this slab the Matrikas are represented as seated in **ardhaparyankasana** with four arms and their respective **vahanas**. The matrikas depicted from left to right are Brahmani, Maheswari, Kaumari, Vaishnavi, Varahi, Indrani and Chamunda. They are holding appropriate weapons in the upper arms and resting the lower two arms on their thighs. The seven mothers including Chamunda wear **karandamakuta, kundalas,** necklaces, armlets and **kankanas.** Artistically, this panel belongs to the Nolamba style and may be dated to A.D.8th / 9th century.

The panel (179 x 54 cms) found to the left at the entrance of the Hemavati museum (plate 45) represents the Saptamatrikas in **ardhaparyankasana** (Fig.I 3) with four arms and with their respective **vahanas** viz., swan, bull, peacock, garuda, buffalo, elephant and fox. Brahmani is a three faced deity. Her upper right arm carries **aksamala** (Fig.IV.2b) and the upper left **kalasa** (Fig.IV.3a). Maheswari holds **trisula** (Fig.IV.5b) and a cup in the upper right and upper left arms. Kaumari carries **vajra** and **pasa** (Fig.V.30a) in the upper right and upper left arms.

Vaishnavi, holds **cakra** and **śaṅka** in the upper right and upper left arms respectively. Varāhi has a boar's face, which has been chopped off. She holds **daṇḍa** in the upper right and **pāśa (?)** in the upper left arm. Indrani holds **śakti (?)** in the upper right and **aṅkuśa** in the upper left arm. Chāmuṇḍa holds **sūla** in the upper right and **ḍamaru** in the upper left arm. She keeps a **skull-cup** in the lower left arm. The lower right arms of all the Matrikas are in **abhaya** and the lower left arms, except Chāmuṇḍa, are in **varada**. Except Chāmuṇḍa all the Mātrikas wear **karaṇḍamakuṭa** (Fig.II.8), **kuṇḍalas**, **hāra** (Fig.III.3), armlets, anklets and **ardhōruka.** Chāmuṇḍa has dishevelled hair and other terrific features.

The second panel (161 x 51 cms) found at the entrance to the right side of the Hēmavati museum (plate 46) represents only five of the mātrikas. The extreme right end part of the slab which should have Indrāṇi and Chāmuṇḍa is missing. As in the case of the first panel described above, the mātrikas in this panel are also represented with four arms and their respective **vāhanas** carved below the pedestal. Brāhmaṇi is holding **kamaṇḍalu (?)** in her upper right and **akṣamāla** in the upper left arm. Mahēswari is holding **trisūla** and **ḍamaru** in upper right and upper left arms. The weapons found in the upper arms of Kaumāri are not very distinct. Vaishṇavi is holding **cakra** (Fig.IV 11b) in upper right and **śaṅka** (Fig.IV 10b) in the upper left arm. Varāhi is boar faced, holding **cakra** in her upper right and **śaṅka** in upper left arm. The lower right arms of all these mātrikas are in **abhaya** and the lower left arms carry **vijapūraka** and rest on the left thigh. All the Mātrikas wear **karaṇḍamakuṭa** (Fig.II.8), **kuṇḍalas,** necklaces (Fig.III.3), **bāhuvalayas, ardhōruka** and **pādavalayas.**

Still another panel of Nolamba Art is found inside the Hēmavati Museum. It has five out of seven mātrikas They are Mahēśwari, Kaumāri, Vaishnavi, Vārāhi and Indrāṇi Brāhmaṇi and Chāmuṇḍa are missing. In this specimen also the mātrikas are seated with four arms, carrying appropriate weapons. Their respective mounts are carved on the pedestal.

2. Saptamātrikas without vāhanas

The Saptamātrika panel (142 x 44 cms) of the Nolamba period has also been noticed at the tank bund (plate 47) which is at a distance of about half a kilometre from Hēmavati. In this panel also only five mātrikas are to be seen. They are Brāhmaṇi, Mahēśwari, Kaumāri, Vaishṇavi and Vārāhi. All the mātrikas are depicted in seated posture (Fig.I.5) with four arms but without their respective **vāhanas**. The lower right arms are in **abhaya** and the lower left arms carry **vījapūraka** and rest on the left thigh. Brāhmaṇi has three faces. Her upper right arm carries **padma** and the upper left **kalaśa** (Fig.IV.3a). She wears **jaṭāmakuṭa** (Fig.II.1), **kuṇḍalas**, **hāras** (Fig III.4), **kēyūras,** armlets, anklets, and **pūrnōruka**. Mahēśwari holds **triśūla** in her upper right and **ḍamaru** in the upper left arm. Like Brāhmaṇi, she is also adorned with **jaṭāmakuṭa, kuṇḍalas, hāras, kēyūras,** armlets, anklets and **pūrnōruka**. Kaumāri holds **aṅkuśa** in her upper right arm and **pāsa** in the upper left arm. She is decked with **karaṇḍamakuṭa** (Fig.II.8), **kuṇḍalas, hāras, kēyūras,** armlets, anklets and **pūrnōruka**. Vaishṇavi holds **cakra** and **śaṅka** in her right and upper left arms. She is decorated with **kirīṭamakuṭa** (Fig.II.6), **kuṇḍalas, kēyūras, hāras,** armlets, anklets and **pūrnōruka**. Boar faced Varahi holds **vakradaṇḍa** in her upper right arm and **pāśa** (Fig.V.30a) in the upper left arm. She is also decorated with **karaṇḍamakuṭa** (Fig.II.8), **kuṇḍalas, hāras, kēyūras,** armlets, anklets and **pūrnōruka**. Artistically, this panel may be dated to 10th century A.D.

There is another fragmentary relief (110 x 37 cms) found to the right side, infront of the Hēmavati museum (plate 48). It has five out of seven Mātrikas. They are Mahēśwari, Kaumāri, Vaishṇavi, Vārāhi and Indrāṇi. The first and the last mātrikas i.e., Brāhmaṇi and Chāmuṇḍa are missing. In this panel the mātrikas are depicted in seated posture (Fig.I.5) with four arms and without their respective **vāhanas**. All the Matrikas wear **karaṇḍamakuṭa** (Fig.II.8) and several other ornaments. The Goddesses keep their lower right arms in **abhaya** (Fig.I.8) and **vījapūraka** in the lower left arms. Mahēśwari holds **akṣamāla** in upper right and **triśūla** (Fig.IV.5a) in upper left arm. Kaumāri carries **daṇḍa** in her upper right and the **āyudha** in the upper left is chopped off. Vaishṇavi has **cakra** in her upper right and **śaṅka** in upper left arm. Boar faced Vārāhi has **pāśa** (Fig.V.30c) in her upper right arm and **śaṅka** in upper left arm. Indrāṇi has **paraśu** in her upper right arm and bow (Fig.V.29) in upper left arm.

The Hēmavati Museum is in possession of yet another stone slab (89 x 50 cms) of Saptamātrikas (plate 49). This is found inside the museum. In this panel only three mātrikas are found They are Vaishṇavi, Vārāhi and Indrāṇi. The three mātrikas are represented in seated posture (Fig I.5) with four arms and without their respective **vāhanas** on the **pādapīṭha**. Vaishnavi holds **cakra** (Fig.IV.11b) in upper right and **śaṅka** (Fig.IV.10c) in upper left arm. Her lower right arm is broken and the lower left arm carries a round object (**vījapūraka**). Vārāhi with the face of a boar, carries **daṇḍa** (Fig.IV.12b) in upper right and **pāśa** (Fig.V.30a) in upper left arm Her lower arms are broken. Indrāṇi carries **vajra** in upper right and **śakti(?)** in upper left arm She keeps her lower right in **abhaya** and the lower left arm is broken. All the three goddesses have been beautifully executed and wear **kirīṭamakuṭa** (Fig.II.4), **kuṇḍalas, hāras** (Fig.III.3), **kēyūras,** armlets, **kucabhaṅda, yajñōpavīta, udarabaṅdha** and **kaṅkaṇas**. These mātrikas are provided with a **prabhāmaṇḍala** (Fig.II.17) behind their heads. Artistically, this panel may be dated to 10th century A.D.

A very fine group of Matrikas illustrating the Nolamba Art is found on the exterior wall (front side) of the District Central Library at Anantapur. The District Central Library preserves two Saptamatrika slabs of which one represents Brahmani, Maheswari and Kaumari and the second one represents Vaishnavi, Varahi, Indrani and Chamunda. These two slabs as their features indicate belong to the Nolamba style. The three divine mothers of the first slab (plate 50) are represented in seated posture (Fig.I.5) with four arms and without their respective **vahanas**. The lower right arms of the matrikas are in **abhaya** (Fig.I.8) and a round object (**vijapuraka**) is found in the lower left arms. Brahmani has three faces and carries **pasa** (Fig.V.30a) in upper right and **kamandalu** (Fig.IV.3a) in the upper left arm. Maheswari holds **aksamala** (Fig.IV.2b) in upper right and **trisula** (Fig.IV.5b) in the upper left arm. Kaumari carries **aksamala** in upper right and **trisula** in upper left arm. These matrikas are decked with **karandamakuta** (Fig.II.8), **kundalas**, necklace (Fig.III.4), **kucabandha, yajnopavita, udarabanda,** girdle and **ardhoruka.**

The second slab (plate 51) represents Vaishnavi, Varahi, Indrani and Chamunda. Like the Matrikas of the first slab, these four matrikas are four armed and keep their lower right arms in **abhaya** and the lower left arms hold a round object (**vijapuraka**). Vaishnavi holds **cakra** in upper right and **sanka** in the upper left arm. Varahi has the face of a boar. Her upper right arm carries **cakra** and the upper left arm **sanka**. Indrani has **ankusa** in her upper right and **sakti** in upper left arm. Chamunda carries **damaru** in upper right and the **ayudha** in the upper left arm is indistinct. Excepting Chamunda, the Matrikas wear **karandamakuta** (Fig.II.7), **kundalas,** necklaces (Fig.III.4), **kankanas, yajnopavita,** girdle and anklets. Chamunda has erected hair and **kapala-yajnopavita**. Artistically, these two panels may be dated to 10th century A.D.

3. Separate (loose) sculptures of Matrikas

There is a separate modern temple for Saptamātrikas at Parigi in Hindupur taluk, Anantapur district. It is locally called 'Pannāḍamma temple'. This temple contains the loose stone sculptures of Saptamātrikas which are fixed on a rectangular **pīṭha**. On either side of the mātrikas the images of Vīrabhadra and Gaṇēśa are also found. The seven mothers found from left to right are Brāhmaṇi, Mahēśwari, Indrāṇi, Vaishṇavi, Vārāhi, Kaumāri and Chāmuṇḍa. These mātrikas are seated, have four arms and carry the appropriate weapons and attributes. Stylistically, these images are datable to 9th - 10th centuries A.D. In the Nolamba Art, the convention of carving of Mātrikas between Vīrabhadra and Gaṇēśa as required by the **Mayamata** is absent. However, two loose stone images of Vīrabhadra and Gaṇēśa are found along with the images of mātrikas at Parigi. It is doubtful whether originally these images belonged to this group or not. If these images are taken that they belonged to the Mātrika group of Parigi, then it can be said that Parigi is the only place wherein we can see the stray example of Noḷamba Art showing the Mātrikas with Vīrabhadra and Gaṇēsa.

Apart from the above described panels there are also five more loose stone images of Mātrikas representing the Noḷamba art. They are Mahēśwari, Kaumāri, Vaishṇavi, Vārāhi and Chāmuṇḍa Of these, Mahēśwari and Kaumāri are found in the Archaeological Museum of Hēmavati, while the other three Mātrikas, Vaishṇavi, Vārāhi and Chāmuṇḍa are found in the Śiddēswara and Doḍḍēśwara temples of Hēmavati. Mahēśwari is seated on a high pedestal (plate 52) in **ardhaparyāṅkāsana** posture (Fig.I.4) with four arms, holding **triśūla** (Fig.IV.5b) in upper right and **ḍamaru** in upper left arm. The lower right arm is broken and the lower left carries a round object. She is decorated with **jaṭāmakuṭa** (Fig.II.2) with a **prabhāmaṇḍala** behind her

head, necklace (Fig.III.3), **kuṇḍalas**, armlets, **yajñōpavīta**, **kaṅkaṇas**, **pūrnōruka** and **mañjīras** (Fig.III 14). Traces of her **vāhana** is to be seen on the pedestal. On the basis of artistic features this image may be dated to A.D. 10th century. Kaumāri (plate 53) like Mahēśwari, is seated on a high pedestal in **ardhaparyāṅkāsana** posture (Fig.I.4) with her **vāhana**, mayūra (peacock) carved on the **pīṭha**. She has four arms and holds spear (Fig.IV.6a) in her upper right and the contents in the upper left and the lower arms are broken. The **prabhāmaṇḍala** behind her head is designed like lotus petals. She is decked with **karaṇḍamakuṭa** with simha motif on its front, **kuṇḍalas**, necklace (Fig.III.3), **kaṅkaṇas**, three stranded **yajñōpavīta**, gridle and **pūrnōruka**. This image closely resembles the image of Mahēśwari in its execution and figuration of onrnaments. This image also may be dated to A.D. 10th century.

The image of Vaishṇavi (plate 54) from the Doḍḍēśwara temple of Hēmavati is shown in seated posture with four arms. She holds **cakra** (Fig.IV.11a) in upper right and **śaṅka** (Fig.IV.10b) in the upper left arm. Her lower arms are broken. She is adorned with **ratnamakuṭa** (Fig.II.15), necklace (Fig.III.3), **kaṅkaṇas**, armlets, **yajñōpavīta**, **udarabandha**, girdle and **pūrnōruka**. Artistically, this image may be dated to about A.D. 9th century.

The image of Vārāhi (plate 55) from the Siddeswara temple of Hēmavati is represented in seated posture (Fig.I.5) with the face of a boar. She has four arms and holds **hāla** in upper right and **pāśa** (Fig.V.30b) in the upper left arm. She keeps her lower right in **abhaya** and the lower left arm rests on the left thigh. She wears **karaṇḍamakuṭa** (Fig.II.8), **kuṇḍalas**, necklace (Fig.III.3), **yajñōpavīta**, armlets, **kaṅkaṇas** and **pūrnōruka**. Stylistically, it may be dated to about A.D.9th century.

The image of Chāmuṇḍa (plate 56) from the Doḍḍeśwara temple of Hēmavati has four arms. In the upper arms, the goddess carries **trisūla** and **ḍamaru** instead of **kapāla** and **nāga** that sometimes occur in Chola sculpture. The lower arms are broken. The **jvālakēśa** (Fig.II.16) or flaming hair of the goddess are composed in **taraṅga** fashion meandering on either side in curly waves She has a pleasing countenance as opposed to the emaciated and horror looking form of the Chāḷukya Chāmuṇḍa. She wears a necklace, **nāga-kucabandha** and **kapāla-yajñōpavīta**. This image may be ascribed to 9th century A.D.[10]

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CHAPTER - V

SAPTAMĀTRIKAS IN THE TEMPLE ART OF ĀNDHRADĒŚA

(Chola to Vijayanagara - A.D.10th to 17th Century)

1.SAPTAMĀTRIKAS IN THE CHOLA ART
(A.D. 9th to 13th Century)

Historical Background :

The Cholas of Tañjāvūr (A.D. 9th to 13th century) were great conquerors, who were not only paramount in South India but for some time extended their sway as far as the river Ganga in the North and brought Ceylon, a part of Burma, the Malayan peninsula and some islands of south-east Asia under their influence[1]. They were also mighty builders, who erected a large number of temples in their empire, some of them constituting the finest specimens of South Indian architecture. Inheritors of the Pallava tradition, their edifices also reflect the power and genius of the Cholas.

Karikala, the early Chola emperor of the Sangam age, is lost in legendary grandeur. It was several centuries later that Vijayālaya (A.D. 850-871) in circa A.D. 850 established a small Kingdom around Tañjāvūr, which developed into a gigantic empire under his successors. In the last quarter of 9th century (A.D.890) the early Chola King Āditya-I (A.D.871-907), son of Vijayālaya invaded Toṇḍaimaṇḍalam, the Kingdom of the Pallavas, defeated the later Pallava King Aparājita (A.D.885-903) and put an end to the Pallava power by annexing their Kingdom and extended his power to Toṇḍamanād (i.e., the present Toṇḍamanādu near Śrīkāḷahasti) into the modern district of Chittoor, the southern most district of Andhra Pradesh[2]. Thenceforth, the boundaries of the Chola empire gradually extended and the newly conquered areas became part of the Chola empire and they remained so till about the middle of 13th century. Āditya-I died in Toṇḍaimānād at the northern end of Toṇḍaināḍu, where later on his son Parāntaka-I erected a

memorial temple (**Pallippaḍai**) in his name in or before his 34th regnal year (A.D 940-941)[3]. Āditya-I was succeeded by his son Parāntaka-I (A.D.907-955). In his reign, the boundaries of the Chola empire extended from Kanyakumari in the south to the present Nellore district in the north of Andhra Pradesh. However, the Rāsṭrakūṭa ruler Krishna-III led a campaign against Parāntaka-I in A.D.949 and defeated him at Takkōḷam in the North Arcot district[4]. The fact that no inscription of Parāntaka-I dated in his regnal years 42 to 44 (A.D.949-951) has been discovered anywhere in the kingdom is perhaps indicative of the magnitude of the disaster. The recovery of Chola territory lost to the Rāsṭrakūṭa king Krishna-III in the Takkōḷam battle, began under Parāntaka-II (A.D.957-973/75) and his son Āditya-II (A.D. 960-965) and Toṇḍaimaṇḍalam of which the Chittoor region formed a part, was partially regained. By the time of accession of Uttama Chola in A.D.970, the re-establishment of a settled and prosperous social and economic life seems to have been complete.

Uttama Chola was succeeded by Rājarāja-I (A.D.985-1014). The reign of Rājarāja-I marks the imperial apogee of the Cholas. During his reign, the Chola empire was further extended upto the river Tuṅgabhadra, well beyond the frontiers reached by Parāntaka-I. In the north, the whole of Toṇḍaimaṇḍalam was secured and the areas (Gaṅgavāḍi, Bānavāḍi, Noḷaṁbavādi) of the northern subordinates were annexed[5]. The Nīlakaṇṭhēśvara temple at Laḍḍigam, Punganur taluk, Chittoor district, was erected early in the reign of Rājarāja-I[6].

He was followed by Rājēndra-I (A.D.1012-1044), Rājādhirāja-I (A.D.1018-1054), Rājēndra-II (A.D.1052-1063), Vīrarājēndra (A.D.1063-1069) and Ādhirājēndra (A.D.1068-1070), the last Chola prince in the line of Vijayālaya. Then the Chola throne passed on to Kuḷōttunga-I

(A.D.1070-1120), an eastern Chālukya prince, married to the daughter of Chola king Rājēndra-II. Kulōttunga-I defeated the western Chālukyas in A.D.1076 and re-established his sway over this area and the adjoining Mysore region[7]. One striking feature of Kulōttunga-I's reign was that of the growth in the number of subordinates and the extent of their influence. The presence of subordinate chiefs under Kulōttunga-I and his successors in Andhra region is attested by the inscriptions of each reign. Kulōttunga-I was followed by Vikramachola (A.D.1118-1135), Kulōttunga-II (A.D.1133-1150), Rājarāja-II (A.D.1146-1172) and Rajādhirāja-II (A.D.1163-1179). During the reign of Rājādhirāja-II the Chola subordinates started asserting themselves and gradually worked upto a state when they could shake off the Chola yoke. Kulōttunga-III (A.D 1178-1218) succeeded Rājādhirāja-II in the midst of many troubles to maintain the integrity of the Chola kingdom. He was the last great Chola king to enjoy the benefits of an extensive empire His reign witnessed continued war with his neighbouring powers like the Pāṇḍyas and the northern Telugu Cholas. The inscriptions and the bronze images of Kulōttunga-III and his Queen Cholamādēvi[8] in the Śrīkālahastīśwara temple at Śrīkālahasti, Chittoor district, confirm his sway over this region. It was during his reign that the Telugu Cholas who were till then the subordinates of the Cholas, rose to prominence in this as well as in the neighbouring districts. The Yādavarāyas were one of the powerful subordinates in the eastern part of Chittoor district of Andhra Pradesh The inscriptions of Rājarāja-III, (A.D. 1216-1246) successor of Kulōttunga-III, dated upto his 28th regnal year have been noticed and they show how the hegomony of the Chola power continued to be recognised over the whole of this area in the reign of Rājarāja-III[9].

Rājēndra-III (A.D.1246-1279) was the last of the imperial Cholas. His reign marks the end of the Chola power in South India as a whole. In the early years of his reign Jaṭāvarman Sundara

Pāṇḍya-I (A.D.1251-1275) invaded Chola country and defeated Rājēndra-III and extended his power upto Nellore. In A.D.1279 which marks the death of Rājēndra-III, the Pāṇḍyas invaded again under Māravarman Kulasēkhara and with this the Chola empire ceased to exist and came under the control of the Pāṇḍyas who held sway over the entire territory from Kanyakumari to the river Krishna. The Chola empire was completely assimilated into the Pāṇḍyan Kingdom[10].

The Chola emperors were the devotees of Saivism, which was the most important sect of Hinduism. Saivism became very popular in South India under the protection of the Cholas. Vaishnavism was considerably less important; Jainism at a few centres and Buddhism at Nāgapaṭṭanam had both barely managed to survive[11]. During this period, temples were constructed in large numbers and they became the predominant feature of Hinduism. The temples satisfied not only the religious urge of the people but also served the purpose of social welfare and progress. The Chola emperors helped in the progress of Hindu society and religion by constructing a large number of temples in their empire of which Āndhradēśa formed a part. In Āndhradēśa, the Chola temples are found at places like Toṇḍamanāḍu, Jōgimallavaram, Kalavaguṇṭa, Kaṭṭamañchi, Kāṇipākam, Mogili, Kapilatīrtam[12], Laḍḍigam, Vāviltōṭa, Yātavākili, Śrīkālahasti, Nandalūr, etc.

A few Chola inscriptions refer to the worship of the Saptamātrikas. An inscription from Ālambākkam, Lālguḍi taluk, Tiruchirāpalli district, dated in the thirty-first year of Chola Rājādhirāja (A.D.1049-50) mentions endowments to the temple of Saptamātrikas for the conduct of their worship[13]. It may be stated here that this Mātrika temple was in existence during the reign of the late Pallava King Dantivarma. Apart from this temple, inscriptional references also

point to the fact that there were **Svayampradhāna** (Independent) temples for the Mātrikas during the Pallava times. Separate temples dedicated to the Saptamātrikas are to be seen at Ālambākkam and Nangavaram (Tiruchirāpalli district) Sidhalingamaḍam (South Arcot district), Tekkūru and Vēlachchēri (Chingleput district), all in Tamil Nadu. One may perhaps hazard the suggestion that during the Pallava period there were **Svayampradhāna** temples for the Mātrikas and that under the Cholas the Mātrikas were included as one of the **Parivāra dēvatas** in the temple complex. However, even as late as the middle of the tenth century we hear of a separate temple for the Mātrikas. An inscription from Vēlachchēri, Chingleput district, dated in the tenth year of Pārthivēndravarman refers to the temple of the Saptamātrikas in the village and lands for the gift of offerings[14]. During the Chola period the temple architecture and the disposition of sculptures in the architectural fabric underwent various changes. One of the changes is that the **Svayampradhāna** temples of the Saptamātrikas which appear to have existed in the Pallava period, slowly gave place to smaller subshrines for them which were built in the **Prākāras** of the temples. The building of such sub-shrines is an architectural development of the period of transition from Pallava to Chola hegemony. The **parivāra** shrines are usually eight in number and they are called **aṣṭaparivāras**, the **parivāra-dēvatas** in a Siva temple are Gaṇēśa, Subramaṇya, Caṇḍikēśa, Saptamātrikas, Sūrya, Candra (or Yama), Jyēṣṭha and Nandi[15]. There are many inscriptions of the tenth and eleventh centuries recording grants for the worship of **Parivāra** deities including the Saptamātrikas. The Ennāyiram inscription of Rājēndra-I refers to a **Vyavasthai** regarding incomes from the lands of a number of shrines including those of the Saptamātrikas[16]. The extant **Parivāra** shrines either in full or in part are found in the temples at Tirukkaṭṭalai, Mēlappaluvūr, Kilappaluvūr, Kumbhakōṇam, Tirukkarugavūr, Panangudi, Visalūr, Tiruvarangulam, Narttamalai etc[17]. Vāviltōṭa (Agastyēśwara temple), Yātavākili (Chandramouli-

swara temple) etc., in Chittoor district of Andhra Pradesh. It is possible to state that during the Chola period the cult of the Mātrikas became amalgamated with that of the **Parivāra** divinities and lost their individuality. There are a very large number of temples built in the Chola empire during the Chola period and in a large number of them Mātrika sculptures are still extant either separately or in a group.

ICONOGRAPHICAL FEATURES OF SAPTAMĀTRIKAS IN THE CHOLA ART:

The temples and places having the sculptural panels and loose stone images of Saptamatrikas of the chola period are found at places like Jōgimallavaram, Guḍimallam, Śrikālahasti, Tirupati, Tirumala, Vāviltōta, Kalakaḍa, Yātavākili, Mogili, Madanapalli, all in Chittoor district and Kanaparti in the Prakasam district of Andhra Pradesh. The iconographical features of Mātrikas found in these places can be studied under the following two categories :

1. The Saptamātrika panels.
2. Loose stone sculptures of Mātrikas.

1. The Saptamātrika panels

Two rectangular stone slabs, one from the Parāsarēśwara temple at Jōgimallavaram (plate 57) and the other from the Mogilīśwara temple of Mogili of the early and middle Chola periods respectively, contain a row of Saptamātrikas[18] viz., Brāhmaṇi, Mahēśwari, Kaumāri, Vaishṇavi, Vārāhi, Indrāṇi and Chāmuṇḍa. Each figure is seated in **ardhaparyāṅkāsana** (Fig.I.4) and has four arms carrying the appropriate weapons. The carvings in these two slabs are some what crude and the iconographical features of the mātrikas are indistinct due to the regular application of oil on the deities. In these panels Brāhmaṇi has a single face and Vārāhi has the face of a boar. Chāmuṇḍa has dishevelled hair and all the other Mātrikas wear **makutas** and other usual

ornaments. The animal mounts of the goddesses are not indicated. These panles may be dated on stylistic grounds to about the 10th century A.D.

The Agastyēśwara temple at Vāviltōṭa, Chittoor taluk, Chittoor district, datable to the middle Chola period contains a sub-shrine for Saptamātrikas which is in dilapidated condition. This shrine contains a slab (plate 58) which represents Brāhmaṇi, Mahēśwari, Kaumāri, Vaishṇavi, Vārāhi, Indrāṇi and Chāmuṇḍa. All the mātrikas are four armed and shown seated in **ardhaparyānkāsana** (Fig.I.3). Brāhmaṇi has only one head instead of four as required in the **Aṁśumadbhēdāgama**. Her upper right arm holds **akṣamāla** (Fig.IV.2a) and the upper left arm holds **kamaṇḍalu** (Fig.IV.3a). Mahēśwari carries **aṅkuśa** (Fig.V.17a) in the upper right arm and **mriga** (Fig.IV.9) in the upper left arm. Kaumāri holds **triśūla** in the upper right arm, **kukkuṭa** in the upper left arm. Vaishnavi holds **cakra** in the upper right arm, **śaṅka** in the upper left arm. Boar faced Varahi holds **cakra** in the upper right arm and **śaṅka** in the upper left arm. Indrāṇi carries **vajra** in the upper right arm and an indistinct weapon in the upper left arm. Chāmuṇḍa carries **ḍamaru** in the upper right arm and an indistinct weapon in the upper left arm. She holds **triśūla** in the lower right arm and the lower left carries a human skull. She has **jvālakēśa** (Fig.II 11), **kuṇḍalas**, necklace and **kucabaṅdha** Excepting Chāmuṇḍa, all the mātrikas are keeping their lower right arms in **abhaya** (Fig.I.8) and the lower left arms in **varada** (Fig.I.9) pose and wear **karaṇḍamakuṭa**(Fig.II.9), **kuṇḍalas**, necklace (Fig.III.3), **kucabaṅdha** and anklets. Carvings of animal mounts of the Goddesses are found on the pedestal. Stylistically this panel may be dated to 11th century A.D. The convention of carving of Mātrikas between Vīrabhadra and Gaṇēśa as found in the Early Chāḷukya and Rāstrakūṭa arts and as required in the **Mayamata** is absent in the Saptamātrika panels of the Chola period under discussion. However, in the Chola panels of Tamilnadu, at Tanjore and Tiruttani, the Mātrikas are shown flanked on either side by Vīrabhadra and Gaṇēśa. This will dispel the theory that there was uniformity in the depiction of Mātrikas throughout the Chola empire during the Chola period.

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2. **Loose stone sculptures of Mātrikas**

A slab (63 x 38 cms) of 10th century A.D. from the S.V.Museum on Temple art, Tirupati, has the figure of Vaishṇavi (plate 59). Standing in **samabhaṅga** (Fig.I.1), this deity has four arms and holds **cakra** and **śaṅka** in the upper arms and keeps the lower right in **abhaya** (Fig.I.8) and the lower left in **kaṭihasta** (Fig.I.6) instead of in **varada** as required in the **Vishnudharmōttara**. There is still another slab of 10th century in the 'Hall of Antiquities' at Tirumala representing Vaishṇavi in standing posture. This image resembles in all respects the image of Vaishṇavi of the S.V.Museum of Tirupati.

The Śiddēśwara temple at Kalakaḍa in Vāyalpād taluk, Chittoor district, has two loose stone sculptures out of the seven divine mothers, others being lost. They are Mahēswari and Indrāṇi. Mahēswari (plate 60) is seated in **padmāsana** (Fig.I.2) and has a bull's head. The bull is again shown as a **vāhana** on the pedestal below. She has four arms and carries **mriga** (Fig.IV.9) in the upper right arm, **paraśu** in the upper left and keeps the lower right arm in **abhaya** and lower left arm rests on the left thigh. She wears **karaṇḍamakuṭa** (Fig.II.7) with a halo behind her head, **hāra**, **kucabaṅdha**, girdle and **kaṅkaṇas**. Indrāṇi (plate 61) is also seated in **padmāsana** (Fig I 2). She has four arms and holds **vajra** in the upper right arm, **aṅkuśa** (Fig.V.17b) in the upper left arm She keeps the lower right arm in **abhaya** and the lower left arm on the bent left leg Her **vāhana** elephant is shown on the pedestal below. She is decorated with **karaṇḍamakuṭa** (Fig II 7), **kuṇḍalas, hāra, kēyūras, yajñōpavīta, kaṅkaṇas** and armlets. There is a **prabhāmaṇḍala** behind her head. These two sculptures are assignable to 11th century A.D.

The Chandramoulīśwara temple at Yātavākili, Punganur taluk, Chittoor district, built in the 22nd regnal year (1033-34 A.D.) of Rājēndra Chola-I[19] (1012-44 A.D.) also contains in its courtryard beautiful loose stone figures of Saptamātrikas. All the mātrikas have four arms. Excepting Indrāṇi and Chāmuṇḍa the other five mātrikas are shown seated in **padmāsana** (Fig.I.2). The three faced Brāhmaṇi (plate 62) holds **kamaṇḍalu** (Fig.IV.3a) in the upper right arm and **akṣamāla** (Fig.IV.2b) in the upper left arm. She is decorated with **jaṭāmakuṭa** (Fig.II.1) with **prabhāmaṇḍala** behind her three heads, **kuṇḍalas,** necklace (Fig.III.4), **yajñōpavīta, kaṅkanas**, armlets and two stranded girdle. The swan is shown on the pedestal. Mahēśwari (plate 63) holds **paraśu** in the upper right arm and **mriga** (Fig.IV.9) in the upper left arm. She wears **karaṇḍamakuṭa** (Fig.II.8), **makarakuṇḍalas** (Fig.III.8), **hāras** (Fig.III.4), **graivēyakas, yajñōpavīta**, armlets and **kaṅkaṇas**. Her **vāhana** bull is carved on the seat. Kaumāri (plate 64) holds **akṣamāla(?)** in the upper right arm and **kukkuṭa** in the upper left arm. The curly hair are well delineated and shown flowing on either side of the ear lobes reaching upto the shoulders. She is decorated with **karaṇḍamakuṭa, makarakuṇḍalas**, necklace, **yajñōpavīta,** armlets, **kaṅkaṇas, udarabandha** and girdle. The peahen is shown on the pedestal. Vaishṇavi (plate 65) carries **cakra** in the upper right arm and **śaṅka** in the upper left arm. She is adorned with **karaṇḍamakuṭa, makarakuṇḍalas, hāras, yajñōpavīta, udarabandha,** girdle, **kēyūras** and armlets The boar faced Vārāhi (plate 66) is holding a **khaḍga** (Fig.V.14b) in the upper right and **khēṭaka** (Fig.V.15) in the upper left arm. On the pedestal of this image is a lion. She is decked with **karaṇḍamakuṭa**, necklace, **kucabandha, kēyūras, bāhuvalayas, yajñōpavīta, kaṅkaṇas** and girdle. Indrāṇi (plate 67) is seated in **ardhaparyaṅkāsana** (Fig.I.3). She holds **sakti** in the upper right arm and **vajra** (Fig.IV.7a) in the upper left arm. She wears **kirīṭamakuṭa**

(Fig.II 6), **cakrakuṇḍals** (Fig.III.11), **graivēyakas, kēyuras, yajñōpavīta, udarabandha** and **kaṅkaṇas** An elephant, her vehicle appears on the pedestal. All the mātrikas keep their lower right arms in **abhaya** and the lower left arms on the left thigh. Chāmuṇḍa (plate 68) is standing with the right foot placed on the back of an **aśura** and the left leg resting on the pedestal. She holds a **ḍamaru** in the upper right arm, serpent (Fig.V.23) in the upper left and thrusts **sūla** into the body of the demon with her lower right arm and holds **skull-cup** in the lower left arm. She has erected hair and wears **patrakuṇḍalas** (Fig.III.10), **hāras, kucabandha, kēyūras,** girdle and **pūrnōruka**. An interesting iconographic feature of this specimen is that Chamuṇḍa is represented in the act of killing an **aśura**. These loose stone sculptures of Mātrikas are datable to 11th century A.D

There is another group of loose stone sculptures of Saptamātrikas lying in the field to the north-west of the Agastyēswara temple at Vāviltōṭa. Their respective **vāhanas** are carved on the pedestal Stylistically, these mātrikas belong to the later Chola period, about A.D. 11th/12th century The main difference of this group from the Mātrika slab of Vāviltōṭa described above is that (i) the left leg of each of these goddesses is pendant and right leg is folded and (ii) Chāmuṇḍa keeps the lower right arm in **abhaya** and the lower left on the left thigh.

The Besant Theosophical College at Madanapalle is in possession of two stone slabs representing Vaishṇavi and Chāmuṇḍa. Of these goddesses, Vaishṇavi is four armed, while Chāmuṇḍa is eight-armed. However, both the Mātrikas are shown seated in **ardhaparyāṅkāsana** (Fig.I.3 & 4). Vaishṇavi (plate 69) carries **cakra** and **śaṅka** in the upper arms and keeps the lower right in **abhaya** and the lower left on the thigh instead of in **varada**. She wears

kirītamakuṭa, a necklace, **kaṅkaṇas** and anklets Her round bulging eyes depict a fierce expression Chāmuṇḍa (plate 70) carries a long **trisūla**, knife, sword (Fig.V.14a) and **ḍamaru** in the right arms and **kapāla,** vessel, **pāsa** and **agni** (Fig.V.28) in the left arms. Contrary to the usual representation of Chāmuṇḍa, she is depicted here as engaged in the act of killing an **aśura** as found at Yātavākili. Her head is full of hair which are shown in a well spread out fan like fashion. She wears a necklace of human skulls, **yajñōpavīta, nāga-kaṅkaṇas, pūrnōruka** and **mañjiras** Below her seat is a male figure (an **aśura**) holding a sword in the right arm and shield in the left arm. An owl, an inauspicious and breadful bird, the vehicle of the Goddess as required by the **Pūrvakāraṇāgama** is found to the left of her left foot. The figure of Chāmuṇḍa in the Saptamātrika panel at Rāmēsvaram near Proddaṭūr, Cuddapah, which is stylistically assignable to the Bādāmi Chāḷukyan style, also has an owl as her vehicle. The presence of an owl in this sculpture of Chāmuṇḍa at Madanapalle enables us to believe that the Chola artists probably drew inspiration from the Bādāmi representation and showed their keen interest in carving Chāmuṇḍa with an owl as her vehicle These sculptures as their features indicate can be dated to belong to the 11th - 12th century A D.

In the Tanguṭūri Prakāsam Archaeological museum at Kanaparti, Prakāsam district, there are two beautiful loose stone sculptures of mātrikas i.e., Vaishṇavi and vārāhi, representing the characteristics of the Chola style. Vaishṇavi (plate 71) stands in **samabhaṅga** (Fig.I.1) with four arms. She holds in the upper right **cakra** and in the upper left arm **śaṅka**. She keeps her lower right in **kaṭihasta** and the lower left in **abhaya** pose. She is decked with **kirīṭamakuṭa** (Fig.II.15) with **prabhāmaṇḍala** behind, **kuṇḍalas,** necklace (Fig.III.3), **yajñōpavīta,** armlets, **kaṅkaṇas** (Fig.III.12), **ardhōruka** and anklets (Fig.III.14). Vārāhi (plate 72) is shown as seated

in **ardhaparyānkāsana** (Fig I 3) with the face of a boar and with four arms. She holds **akṣamāla** in her upper right arm, **śaṅka** (Fig.IV.10a) in the upper left arm and keeps her lower right in **kaṭihasta** pose and the lower left in **abhaya** pose. She is decked with **kirīṭamakuṭa** (Fig II.6) which is partly broken, **kuṇḍalas**, necklace, **kucabandha, yajñopavīta**, armlets, **nāga-kaṅkaṇas**, girdle and **ardhōruka**. Her **vāhana**, a buffalo is found below her seat. These two sculptures may be dated to belong to 12th century A.D.

A beautiful black coloured stone image of Vaishṇavi (plate 73) from Guḍimallam[20], is now preserved in the Archaeological Museum at Chandragiri. Much similar to the one found in the Tirumala Museum, she has four arms, holding **cakra** in the upper right arm and **śaṅka** in the upper left and keeping the lower right in **abhaya** and lower left in **kaṭihasta** (Fig.I.6) instead of in **varada**. She is decorated with **karaṇḍamakuṭa, cakrakuṇḍalas** (Fig.III.7), necklace (Fig.III.3), **bāhuvalayas, kucabandha**, girdle and **mañjiras**. This image is datable to the later Chola period, about A.D. 12th / 13th century.

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20. The **adhisṭhāna** of the Parasurāmēśvara temple at Guḍimallam contains on the west an inscription of the later chola king Vikrama Chola. The inscription is dated in the 9th regnal year which corresponds to A.D. 1126-27 of the Chola king and refers to the construction of the temple in stone by one Yādavarāya chief Nāraṇadēvaṉ Pudōliarasaṉ, a subordinate of the Chola king. (**S.I.I.** Vol.VIII, No.511)

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2.SAPTAMĀTRIKAS IN THE KĀKATĪYA ART
(A.D.11th to 14th Century)

Historical Background :

The Kākatīyas were minor chiefs and their activity in 9th - 10th centuries centred in **Kurravāḍi** region, the present Mahabūbabād taluk of Warangal district. With the fall of the Rastrakūtas, the entire Telangana region came under the hegemony of the Chāḷukyas of Kalyāṇi and the Kākatīyas served the latter as loyal suborinate chiefs. The Kākatīyas were originally the feudatories of the Eastern Chāḷukyas of Vēngi[1]. Taking advantage of the confusion that followed after the death of the Eastern Chāḷukya king Ammarāja-II, Bēta-I (A.D.995-1052) a feudatory of the Eastern Chāḷukyas declared his independence by establishing a new dynasty in the year A.D.1000. Bēta-I was succeeded by his son Prōla-I (A.D.1053-75). The Kākatīya rulers like Bēta-I and Prōla-I emerged powerful and the latter obtained **Anumakoṇḍa-Viṣaya** as a permanent fief from Trailōkyamalladēva. It was during Bēta-II rule (A.D.1075-1108) the Kākatīyas acquired **Sabbimaṇḍala** It was probably during this period that Anmakoṇḍa became the capital of the Kākatīyas Bēta - I's son Durgarāja (A.D.1108-1117) was succeeded by Prōla-II (A.D.1117-1157) the most famous among the Early Kākatīya rulers. He remained loyal to Chāḷukya Jagadēkamalla, by quelling the revolt of Kumāra Tailaya, the Chāḷukyan prince of Kandūr aided by many other local chiefs Prōla, thus emerged as a powerful chieftain[2].

The emergence of Kākatīyas as independent sovereign kings from the rule of Rudradēva (A.D.1156-1195) (eldest son and successor of Prōla-II) is indicated in the inscription of 1163 A.D. at Thousand pillared temple, Hanumakoṇḍa[3], a document of great historical importance. His military exploits according to Anmakoṇḍa inscription, brought the entire Telangana region, extending from the neighbourhood of Kalyāṇi to the sea in the east and from Godavari in the

north to the Srisailam and Tripurāntakam in the south under the Kākatīya rule[4] A significant event during his rule is the foundation of the new capital Orugallu-Warangal. His younger brother and successor Mahādēva (A.D.1195-1198/9) had a short rule and met his end in an invasion over the Seunas (Yādavas) of Dēvagiri. Though his son Gaṇapati was taken captive, he was set free by the Seuna king Jaitugi or Jaitrapāla-I. Gaṇapati's (A.D.1199-1262) regnal period was notable for many achievements. The conquest of costal Andhra comprising Velanāḍu and Karmarāstra by A.D.1209 and the campaigns into the Chola country and Kalinga firmly established the Kākatīyas as supreme masters. His expeditions in Rayalaseema over the Telugu Chola Kings of Nellore and the Vaiḍuṁbas were successful and Gangaya-Sahini, the commander of Gaṇapati was conferred the region of Mārjavādi, i.e., parts of Cuddapah and Chittoor districts[5]. Seuna princes and commanders were given service in the Kākatīya polity and there existed friendly relations between the Seunas and the Kākatīyas. It was during his reign that the change of capital from Anmakoṇḍa to Warangal was effected and the mud and stone fortifications of Warangal were built Rudramadēvi (A.D.1262-1289), the eldest daughter and successor of Gaṇapatidēva, could not wield authority effectively and as a result there was no trace of Kākatīya authority over **Vēngi-maṇḍala** between A.D.1262-1278/79. The revolts of Ambadēva and the Pāṇḍyan invasions led to the instability of the Kākatīya power which ultimately caused the death of Rudramadēvi in A D 1289 in the battle against Ambadēva. Pratāparudra's (A.D.1289-1323) rule witnessed a series of expeditions to consolidate the Kākatīya power. And this cause remained incomplete for the Muslim invasion under Ala-ud-din in A.D.1303 had threatended the very existence of the Kakatīya capital. Later, in another Muslim expedition under Uḷugh Khan, Pratāparudra unable to defend, surrendered and he died as a captive while being taken to Delhi. Thus ended the Kākatīya rule over entire Āndhra dēśa[6].

The Kakatiyas were well known for their policy of religious toleration Among the Bhakti cults which replaced Buddhism and Jainism, though Vaishnavism also flourished, it was the hey day for Saivism. The Kākatīyas were devotees of Śiva, at least from the time of Tribhuvanamalla Bētarāja, father of Prōlarāja-II and Rudradēva took the title Paramamahēśwara. Gaṇapatidēva was indeed a Saivite and took to **Sivadīksha** from Visvēśwara Śivadēva, the head of Goḷakimaṭha. According to the **Pratāparudra Yaśōbhūṣanam** of Vidyanātha, the dynasty received the name Kākatīya because they worshipped goddess Durga in the name of Kākati. At Warangal (Ekaśilānagara) there was a temple dedicated to Goddess Kākati. Many local cults came into prominance during this age. Village and family deities such as Ekavira, Mahuramma, Gangamma, Irukalamma, Ellamma and Kāmēśvari were very popular and their worship was general throughout this period. Many Saivite sects flourished under the patronage of the Kākatīyas, Bēta and his two sons Durga and Prōla-II appear to be the disciples of Rāmēswarapaṇḍita, a great Kālamukha teacher. In the time of Gaṇapatidēva, the Goḷakimaṭha established its branches at many places in Andhra and its pontiff Viswēśwara Śivadēva became the **Dīkṣaguru** of Gaṇapati[7]. In such a congenial atmosphere the Vīrasaiva movement appears to have made considerable progress in the land

The Kākatīyas were men of cultural tastes. They patronised men of arts and letters. They were fond of architecture. As they had sprung from the Chāḷukyas and were also allied by marriage with the Cholas of South Inida, it is natural that their temples show a happy blending of these two styles of temple architecture. The excellance of the Kākatīya architecture and sculpture is revealed in the temples of a later age. The important temples of the Kākatīya period dedicated to Śiva are the thousand pillared temple at Hanumakoṇḍa, Rāmappa temple, Pālampēṭ

and those at Ghanpūr, Rāmānujapuram, Jangon, Manthani, Kālēswaram, Jakaram, Bejjeṅki, Kuśumañchi, Warangal, Pillalamarri, Nāgulapādu, Mācherla, Gurajāla, Kaṭākshapūr, Nāgnūr, Pānagal, etc[8] The Kākatīya rulers and their generals and ministers built or enlarged and richly endowed temples all over the empire. In comparision with the Eastern Chāḷukyan temples, the Kākatiya temples are much larger in size and magnificent in architectural and sculptural wealth. The thousand pillared temple at Hanumakoṇḍa and the temples of Pillalamarri and Palāmpēṭa, though in dilapidated condition, are living monuments to the artistic skill of the sculptors of the age and to the aesthetic sense of their patrons. The thousand pillar temple known as the Rudrēśvara temple at Hanumakoṇḍa was constructed by Rudradēva in 1163 A.D. and it stands as a testimony for the great architectural triumph of the age of the Kakatīyas. The great Rāmappa temple at Pālampēṭa is said to have been built in 1213 A.D. by Rēcherla Rudra, one of the generals of Gaṇapatidēva[9]. Some of these temples and in several places of the Kakatiya region, the Saptamatrika panels are found in abundance. This shows that the Saptamātrika cult along with Saivism flourished well and continued to receive worship from the kings and the people of the Kakatiya period. Some important panels and loose stone sculptures of Mātrikas are described below

ICONOGRAPHICAL FEATURES OF SAPTAMĀTRIKAS IN THE KĀKATĪYA ART :

The depiction of Saptamātrikas in the Kākatīya Art can be studied under the following three categories:

1. Saptamātrikas with the attendant deities, Vīrabhadra and Gaṇēśa.
2. Saptamātrikas without the attendant deities.
3. Loose stone sculptures of Mātrikas.

1. Saptamatrikas with the attendant deities, Vīrabhadra and Gaṇēśa

A fragmentary Saptamātrika panel (plate 74) from Paṭāncheru, Medak district, is now preserved in the State Museum at Hyderabad. It represents Vārāhi, Indrāṇi, Chāmuṇḍa, and an attendant deity Gaṇēśa. The Mātrikas are shown seated in **ardhaparyaṅkāsana** (Fig.I.3) with four arms and their respective **vāhanas** buffalo, elephant, fox and rat are carved on the pedestal. Boar faced Vārāhi holds in her upper arms a **hāla** (Fig.IV.4) and **vajra** (Fig.IV.7a). Indrāṇi holds in her upper arms **aṅkuśa** (Fig.V.17b) and **pāśa (?)**(Fig.V.30b). The lower right arms of Vārāhi and Indrāṇi are in **abhayamudra** and the lower left arms are holding a round object (**vījapūraka**) They wear **karaṇḍamakuṭa** (Fig.II.8), **kuṇḍalas**, **hāra, udarabandha, kaṅkaṇas** and **pūrnōruka**. The face of Chāmuṇḍa is defaced and she carries **ḍamaru** and **triśūla** in her upper arms and keeps the lower right in **abhaya** and holds a **skull-cup** (Fig.V.24) in the lower left arm She is decked with **kuṇḍalas, hāra, kaṅkaṇas, kapāla - yajñōpavīta, pūrnōruka** and anklets This panel may be dated to 11th century A.D.

Another interesting Saptamātrika panel (plate 75) from Warangal is also found preserved in the State Museum at Hyderabad. The seven mothers are flanked on either side by the attendant deities Vīrabhadra and Gaṇēsa. The divine mothers are seated in **ardhaparyaṅkāsana** (Fig.I.3) with four arms and their respective **vāhanas** carved on the pedestal, below the right foot. Brāhmaṇi has three heads and holds in her upper arms **daṇḍa** (Fig.V.16) and **śakti(?)** (Fig.V.19). Mahēswari carries **nāga** (Fig.V.23) and **khaṭvaṅga** in the upper right and the upper left arms. Kaumāri holds **sūla, dhvaja** in the upper right and upper left arms respectively. Vaishṇavi holds **śaṅka** in upper right and **cakra** in upper left arm. Boar faced Vārāhi holds in her upper arms **khēṭaka** and **pāśa(?).** Indrani holds **vajra** in upper right and **śakti** in the upper left arm. The

lower right arms of all the matrikas are in **abhayamudra** and the lower left arms are placed on the left thigh. Chāmuṇḍa holds in her upper arms **ḍamaru** and **daṇḍa**. Her lower right arm holds **khaḍga** and the lower left **skull-cup**. All the goddesses are decked with **karaṇḍamakuṭa** (Fig.II.8) with **prabhāmaṇḍala** behind their heads, **kuṇḍalas, hāra** (Fig.III.3), **udarabaṅdha** and **kaṅkaṇas**. On the proper right side of the Mātrikas is the figure of Vīrabhadra wearing **jaṭāmakuṭa** and playing on veena with his two lower arms. His upper arms hold **ḍamaru** and **trisūla.** His **vāhana** is bull. At the other end, the pot bellied and elephant headed Gaṇēsa holds **pāsa** and **aṅkuśa** in the upper arms and broken tusk and **mōdaka** in the lower arms. He has a mouse as his **vāhana**. This panel belongs to 12th century A.D.

A very big Saptamātrika panel with a row of nine figures with the two associates Vīrabhadra and Gaṇēsa is to be found in the Site Museum at Kolanupāka in Nalgonda district[10]. All the figures are four armed. Brāhmaṇi holds **kalaśa** and noose in upper arms. Mahéswari holds **trisūla** and **ḍamaru** in her upper arms. Kaumāri holds **vajra, śakti** in her upper right and upper left arms Vaishṇavi carries disc and **śaṅka** in upper right and left arms. Vārāhi holds a small stick in upper right and a vessel in the upper left arm. Indrani holds **goad, vajra** in upper right and left arms respectively. Chāmuṇḍa carries **trisūla** in upper right and **ḍamaru** in upper left arm As in the Mātrika panel from Warangal found in the State Museum, Hyderabad, the Mātrikas in this panel are also decked with **karaṇḍamakuṭa** with **prabhāmaṇḍala** behind, **kuṇḍalas**, long **hāra,** necklace, bracelets, **kaṭibaṅdha,** armlets and anklets. Only Chāmuṇḍa wears **kapāla-yajnōpavīta**. The goddesses keep their lower right arm in **abhayamudra** and hold a fruit (**vījapurāka**) in the lower left arm. **Vāhanas** are all shown on the pedestal.

Still there is another fragmentary (97 x 28.5 cms) stone slab (plate 76) of the Kākatīya period in the Victoria Jubilee Museum at Vijayawada which shows the Mātrikas in a somewhat developed form. It represents four out of seven mothers with an associate deity Vīrabhadra seated on the left with a **vīṇa** (Fig.IV.1a) in his lower arms and holding **ḍamaru** (Fig.V 22a) and **triśūla** in the upper arms. Beneath his seat is a bull. The four divine mothers represented are Brāhmaṇi, Mahēswari, Kaumāri and Vaishṇavi, all of them four armed, seated side by side on a pedestal in **ardhaparyāṅkāsana** (Fig.I.3). Three faced Brāhmaṇi, carries in her upper right arm **aṅkuśa** (Fig.V 17a) and **pāsa** (Fig.V.30d) in the upper left arm. Her vehicle swan is carved on the pedestal. Mahēswari holds **ḍamaru** in upper right and **triśūla** in the upper left arm. Beneath her seat is a bull. Kaumāri has three faces and holds a knife in upper right and **śakti** in the upper left arm. There is a peacock beneath her seat. Vaishnavi carries **cakra** in her upper right. Her upper left and lower left arms and her **vāhana** garuda are broken. The lower right arms of Brāhmaṇi, Mahēswari, Kaumāri and Vaishṇavi are in **abhaya** and the lower left arms carry a round object (**vījapūraka**) The Goddesses are decked with **karaṇḍamakuṭa** (Fig.II.5), necklace (Fig.III.4), a garland (Fig.III.6), **yajňōpavīta** and anklets. This fragmentary slab is a beautiful specimen of Kākatīya art, showing details of divine expression, **makuṭas** and ornaments of the divine mothers and their **vāhanas**. Artistically, this relief belongs to the late Kākatīya period and may be dated to 13th century A.D.

2. Saptamātrikas without the attendant deities

There is a Saptamātrika panel (plate 77) in the Rudrēśwara temple at Pālampēṭ[11], Warangal district. Near the entrance is an inscription dated 1163 A.D. on a pillar which states that the Kakatiya king Rudradēva set up images of Rudrēśwara, Vāsudēva and Sūrya[12]. In this

panel, all the mātrikas are represented as seated in **ardhaparyāṅkāsana** posture (Fig I 4) with four arms and with their respective **vāhanas** and an oval shaped **prabhāmaṇḍala** behind their heads The three headed Brāhmaṇi, the first figure of the panel carries **rosary** (Fig.IV.2a) and **kalaśa** (Fig.IV.3a) in the upper arms and keeps her lower right in **abhaya** and the lower left in **varada** pose. Her vehicle swan is carved on the pedestal. Maheśwari is holding **triśūla** (Fig.IV 5a) in upper right and **ḍamaru** (Fig.V.22a) in upper left arm. She keeps her lower right arm in **abhaya** and carries a round object (**vījapūraka**) in lower left arm. Beneath her seat is a bull. Kaumāri holds **sūla** (Fig.IV.6a) in upper right and **kalaśa** in upper left arm. She keeps her lower right in **abhaya** and the lower left in **varada**. There is a peacock beneath her seat. Vaishnavi holds **cakra** in upper right and **śaṅka** in the upper left arm. She keeps her lower right in **abhaya** and the lower left in **varada**. Her vehicle garuḍa is carved on the pedestal. Boar headed Vārāhi holds **gada** (Fig.IV.12a) in upper right and **akṣamāla** in upper left arm. She keeps her lower right in **abhaya** and a round object (**vījapūraka**) in lower left arm. There is a buffalo below her seat Indrani has **śakti** (Fig.IV.7b) in her upper right and **akṣamāla** in upper left arm. She keeps her lower right in **abhaya** and the lower left on the left thigh. An elephant, her vehicle, appears on the pedestal. Chāmuṇḍa carries **triśūla** (Fig.IV.5a) and **ḍamaru** in the upper arms and holds a sword (Fig.V.14a) in the lower right and resting the lower left on the left thigh. Her hair is finely combed and she is adorned with **kuṇḍalas** and a necklace. Her vehicle fox is carved under the feet of the goddess. All the Mātrikas are shown with **karaṇḍamakuṭa** (Fig.II.9) with a halo behind their heads and wear usual ornaments. This panel is of 12th century A.D.

3. Loose stone sculptures of Mātrikas

The Site Museum at Kolanupāka, Nalgoṇḍa district, contains a loose stone sculpture of Chāmuṇḍa (plate 78) of the Kākatīya period. The goddess is in seated posture and has no emaciated form. She is holding **ḍamaru** and **trisūla** (Fig.IV.5b) in her upper right and upper left arms and sword (Fig.V.14a) and **skull-cup** in the lower right and lower left arms respectively. She is adorned with **karaṇḍamakuṭa** with dishevelled hair, a necklace, anklets etc. Artistically, this may be dated to late Kākatīya style, about A.D.13th century.

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3. **Ibid.,** p.168

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7. Hanumantha Rao, B.S.L., **Religion in Andhra** (Hyderabad, 1993) p.283

8. Descriptions of these temples are found in Dr.M.Radhakrishna Sarma's book **Temples of Telangana** (Hyderabad, 1972)

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12 Ramaswami, N.S., **House of god : Select Temples of South India** (Madras, 1984) p.27

3.SAPTAMĀTRIKAS IN THE VIJAYANAGARA ART
(A.D.14th to 17th Century)

Historical Background :

The history of the Vijayanagara empire is the brightest chapter in the history of Āndhrasdēsa. It was founded by the Sangama brothers - Harihara and Bukka in A.D.1336, and it lasted for about three and a half centuries. Four dynasties ruled over this kingdom in succession. They were : (1) the Sangama Dynasty, (2) the Sāluva Dynasty, (3) the Tuluva Dynasty and (4) the Āravīḍu Dynasty. The Rayalaseema area had remained under the Vijayanagara rule since the foundation of the empire. The Telangana region more often witnessed continuous wars between the Bahamanis and the Vijayanagara rulers. Likewise the coastal region was also formed the area for the struggle between the Gajapatis of Orissa and Vijayanagara Kings

The rulers of Sangama dynasty (A.D.1336 - 1485) included Harihara-I (A.D.1336-1356), Bukka-I(A D 1356-1377), Harihara-II (A.D.1377-1406), Dēvarāya-I (A.D.1406-1422), Dēvaraya-II (A D 1422-1446), Mallikārjuna (A.D.1446-1465) and Virūpāksha (A.D.1465-1485). The inscriptions attesting the rule of these rulers are found in the districts of Kurnool[1], Anantapur[2], Chittoor, Cuddapah etc., in Āndhradēsa. In the days of Harihara-I, the empire was divided into many provinces generally known as **Rājyas** and **Maṇḍalas**. In the east was the **Udayagiri-rājya** which included the present Nellore and Cuddapah districts. A little to its west was the **Penugoṇḍa-rājya**. To the south of it were the **Chandragiri-rājya** and the **Muluvāyirājya**[3]. All these territorial divisions were in the Rayalaseema region of Andhra Pradesh. Bukka-I was governing the western districts of Telugu country during the early years of the reign of Harihara-

I. His inscriptions are found in Tirumala and Tirupati[4] Harihara-II was a great devotee of God Mallikārjuna of Srisailam. He built the **mukhamaṇḍapa** in the Mallikārjuna temple at Srisailam[5] Dēvarāya-II, the greatest ruler of Sangama dynasty, made several benefactions to Tirumala temple[6]. An inscription of Dēvarāya-II dated in Saka 1347 (A.D.1425), records the building of a **gōpura** to the Bhairavēśwara temple at Mōpūr (Cuddapah district) by Tirumalarāya, a servant of the king[7]. Mallikārjuna, the last of the Sangama family, is represented in the inscriptions from both Tirumala and Tirupati[8]. During the rule of Virūpāksha, the Bahmani kingdom, which was ably administered by the Prime Minister, Mohammad Gawan, invaded Vijayanagara. Virūpāksha was unable to meet the challenge of the Bahmani kingdom The king was assassinated by his son, who however, renounced the throne as an act of repentence in favour of his younger brother Prouḍa Dēvarāya. But Sāḷuva Narasiṁha, eldest son of Sāluva Guṇḍa, the chief of Chandragiri near Tirupati, usurped the throne and founded the Sāḷuva dynasty[9].

The second dynasty was the Sāḷuva dynasty (A.D.1485-1505). There were only two kings of this dynasty, viz., Sāḷuva Narasiṁha and Immaḍi Narasiṁha A branch of the Sāḷuva family ruled over the **Chandragiri-rājya** with headquarters at Chandragiri during the reign of Mallikārjuna of the Sangama dynasty[10] Sāluva Narasiṁha succeeded to the family estate of Chandragiri in A.D 1456[11]. The **Sāḷuvābhyudayam** written by Rājanātha Diṇḍima, states that he made Chandragiri his residence for the purpose of worshipping Vishnu at Tirumala[12]. An inscription mentions Sāḷuva Narasiṁha as the ruler of Chandragiri in A.D.1466[13]. He usurped the throne of the Vijayanagara Empire in A.D.1486 and the Kingdom thereafter came to be called after him[14]. There are several inscriptions of this ruler in Tirumala and Tirupati temples[15].

The third dynasty was the Tuluva dynasty which ruled from A.D.1505 to 1570 Immaḍi Narasiṁha was murdered by Vīra Narasiṁha (A.D.1505-1509) who ascended the throne in A.D 1505 and established a new dynasty called the Tuluva dynasty. Vīra Narasimha was a great devotee of God Mallikārjuna of Srisailam. He once visited that temple and paid homage to the God[16] He was succeeded by his famous half-brother Srikrishṇadēvarāya, who ruled from A.D.1509-1529. He was the greatest among the Vijayanagara rulers and his reign marked the zenith of the empire. Entire Āndhradēśa was under his control besides the region down to the Kaṇyākumāri[17]. He restored order throughout the empire and improved the finances of the State. He was the ablest and the most celebrated of the Rāyas of Vijayanagara. Āndhradēśa reached the acme of its glory in the reign of the illustrious emperor, Krishnadēvarāya. He was a great benefactor of the temples of Srisailam, Kālahasti, Tirumala, Nāgalāpuram etc[18]. While returning after the capture of the fortress of Koṇḍavīdu from the Gajapatis, Krishṇadēvarāya visited Srisailam in the company of his two Queens, Chinnādēvi and Tirumalādēvi and made valuable gifts to God Mallikārjuna[19]. Śrī Vēnkaṭēśwara of Tirumala was the patron deity of this monarch. On every important occasion he visited Tirumala temple and obtained the blessings of the God. Inscriptions register seven visits of this monarch to the Tirumala temple which resulted in substantial and valuable gifts being made to Śrī Vēnkaṭēśwara[20]. The metal images of Krishnarāya and his two Queens, Chinnādevi and Tirumalādevi are found in the **Pratima-maṇḍapa** of the Tirumala temple. The forts at Penugoṇḍa (Anantapur district) and Chandragiri (Chittoor district) were improved in the time of Krishnaraya[21]. The erection of king's palace (**Rāja Mahal**) in the Chandragiri fort is also attributed to Krishṇarāya[22]. Srikrishnadēvarāya was succeeded by his brother Achyutarāya who ruled from A.D. 1529-1542. He was a man of violent

temper He could not govern the empire and the real power was wielded by his minister Āravīḍu Rāmarāju (Son-in-Law of Srikrishṇadēvarāya). Like his brother Srikrishṇarāya, Achyutarāya also was a great benefactor of the temples of Tirumala and Śrīkālahasti[23]. As emperor, he visited Chandragiri several times and stayed for some time in its fortress in the year A.D.1532[24]. Achyutarāya visited Srisailam in A.D.1542-1543, and made valuable gifts to the temple. The emperor is credited with the construction of the Queen's palace (**Rāṇi Mahal**) in the Chandragiri fort[25]. The rule of Achyutarāya came to an end in A.D.1542. He was followed on the throne by his son Vēnkaṭa in A.D.1542 who was assassinated by his maternal uncle Sālakarāju Tirumala. He seized the throne was slain by Aḷiya Rāmarāja. Subsequently Achyutarāya's nephew Sadāśivarāya (A.D.1542-1576) with the assistance of Aliya Rāmarāja, ascended the throne[26]. He was a weak king and the one dominating personality who controlled the destinies of the empire during his time was Aliya Rāmarāja (A.D.1542-1565).

After the battle of Tālikōṭa (A.D.1565) the Muslim confederacy was dissolved and once again they began to fight each other. This gave an opportunity for the Vijayanagara empire to recoup under Rāmarāja's brother Tirumalarāya. He shifted the capital from Hampi(Vijayanagara) to Penukoṇḍa in Anantapur district[27]. In 1570 Tirumalarāya set aside the nominal rule of Sadāśivarāya and became the dejure ruler. Thus, began the rule of the Āravīḍu dynasty, the fourth and last dynasty of the Vijayanagara. Tirumalarāya was the first ruler of the Āravīḍu line of Kings He ascended the throne in A.D.1570 and ruled till A.D.1572[28]. Vēnkaṭa-I, the youngest son of Tirumalarāya assumed the governorship of Tamil country with Chandragiri as his capital[29]. His records are found at Madanapalle and Tirumala[30]. Tirumalarāya was succeeded in order by his sons Śrīranga-I (A.D.1572-1585) and Vēnkaṭa-II (A.D.1585-1614. Vēnkaṭa-II was the greatest

prince of the Āravīḍu line. In A.D.1585, he transferred his capital from Penugoṇḍa to Chandragiri in chittoor district and ruled the empire from that place[31]. He restored the prestige and power of the Vijayanagara empire. In 1597-1598 he suppressed a rebellion of the Kshatriya feudatories of Rayalaseema, captured their leader, Krishnamarāju and imprisoned him at Chandragiri[32]. After Vēnkaṭa-II's death in A.D. 1614, the empire passed into the hands of Śrīranga-II (A.D.1614), Rāmadēva (A.D.1614-1630), Peda Vēnkaṭa-II (A.D.1630-1642) and Śrīranga-III (A.D.1642-1672) whose reigns were uneventful. Śrīranga-III, the last ruler of the Āravīḍu family is represented by a solitary record from Vēlkūru, Chittoor taluk, dated in A.D.1644[33]. After Śrīranga-III, The empire became smaller in size and lost its importance as well as its influence. By 1786 when Tippu Sultan set fire to Anegoṇḍi, the empire of Vijayanagara had disappeared.

The kings of Vijayanagara behaved with utmost impartiality in religious matters. They gave a great impetus and protection to Hinduism during the Vijayanagara period. During this period. Saivism continued to enjoy the popular support as it had in the prceeding ages. The early kings of Sangama dynasty were ardent Saivas. They ruled the kingdom as vice regents of their patron deity Virūpāksha. In the course of the fifteenth century a gradual change took palce in the religious convictions of Vijayanagara house. The rulers developed a partiality for Vaishnavism and came to be influenced more and more by the Vaishnava doctrine. As a result Vaishnavism attained a preeminent position. Tirupati, Ahōbalam, Simhachalam, Śrīkūrmma, Bāpatla, Vontimiṭṭa, Pushpagiri have enjoyed royal patronage. The Śāluvas were Vaishṇavas, devoted to Narasimha of Ahōbalam and Vēnkaṭēsvara of Tirumala. Under the Tuluva rulers, Vaishnavism gained further strength and there was a enormous increase in its influence. However, they were only personal preferences of the monarchs. Along with the worship of Saivite and Vaishnavite deities, the worship of Seven divine mothers was also popular during the Vijayanagara period.

Vijayanagara period is rightly considered a golden age in the history of the iconography of Āndhradēśa as well as the rest of South India. The Vijayanagara emperors ushered in a new phase of Art which mostly followed the southern traditions. The Rāyas of Vijayanagara, who held sway over Āndhradēśa, were great builders. During this period were constructed many fortresses, big palaces and temples. Temples built in Vijayanagara period are well known for their size, details of decoration, sculpture and painting that they contain. Pure Vijayanagara temples are found in Rayalaseema area at places like Tāḍipatri, Penugoṇḍa, Kadiri, Gōranṭla, Lēpākshi (Anantapur district), Pushpagiri, Rāyachōti, (Cuddapah district), Mārkapuram, Śrisailam (Kurnool district), Nārāyaṇavanam, Nāgalāpuram, Chandragiri, Tirupati, Kāḷahasti, Maṅgāpuram, Sōmapālem (Chittoor district) etc. The Chennakesava temple at Markapur, Prakasam district and the Raṅganāyaka and Krishna temples at Udayagiri in Nellore district belong to 16th century A.D. In the Telangana region, the Madana Gopalaswami temple at Jaṭprōlu, the Madhavaswami temple at Manchalakaṭṭa, Mahabubnagar district also belong to the Vijayanayara period[34]. The sculptural art of the Vijayanagara period shows the popularity of relief sculptures. The art is influenced by the Chola and Kalinga traditions in the respective regions like the Rayalaseema, Nellore, Prakasam, Guntur, Krishna, West and East Godavari, Visākhapaṭnam and Srikakulam districts The temples of Vijayanagara are famous for the sculptures of Saivite and Vaishnavite gods and goddesses which include the sculptural panels and loose stone images of Saptamātrikas. The temples having Saptamātrikas are found at Lēpākshi (Anantapur district), Munnēli, Pottapi (Cuddapah district) Rāmagiri, Samudāyam, Suruṭupalli (Chittoor district) etc. The presence of the Saptamātrika panels in the Vijayanagara temples enable us to state that in addition to Śaivism and Vaishnavism, the cult of Saptamātrikas was prevalent during the Vijayanagara period and the Saptamātrikas continued to be worshipped in this period as in the pre-Vijayanagara period.

CONOGRAPHICAL FEATURES OF SAPTAMĀTRIKAS IN THE VIJAYANAGARA ART:

The Vijayanagara artists also showed keen interest in the representation of Saptamātrikas n the temples erected by them. The best examples of Saptamātrikas illustrating the Vijayanagara rt are found at Lēpākshi, Munnēli, Pottapi, Rāmagiri, Suruṭupalli and Samudāyam. The epresentation of Saptamātrikas in the Vijayanagara Art can be studied under the following two ategories :

1) Sculptural panels of Saptamātrikas.
2) Separate images of Saptamātrikas.

. **Sculptural panels of Saptamātrikas**

The Vīrabhadra temple at Lēpākshi, Anantapur district, built in A.D.1530 by Virūpaṇṇa, he treasurer of Achyutarāya[35]. contains in its inner enclosure, to the left of the Nāgalinga, an nteresting granite panel with the figures of the Saptamātrikas. P.N.Naidu has studied the conographic features of this panel in detail[36]. The panel (plate 79) measures 161 x 46 x 16 Cms nd represents from left to right Brāhmaṇi, Indrāṇi, Kaumari, Mahēśwari, Vārāhi, Chāmuṇḍa and /aishṇavi They are shown seated on a pedestal in **ardhaparyāṅkāsana** (Fig.I.4) with four arms. The lower arms of each goddess, excepting Chāmuṇḍa are held in **abhaya** and **varadamudra.** Brāhmaṇi has three heads and the weapons in the upper arms are very indistinct. Indrāṇi holds ı **trisūla** in the upper right arm and the content in the upper left is indistinct. Kaumāri also has hree heads The contents in her upper arms are chopped off. Mahēśwari holds **mriga** (Fig.IV.9) n upper right arm and **paraśu** in the upper left arm. Vārāhi has the face of an ordinary female igure instead of the face of a boar. In the upper arms, she holds **ḍamaru** and **trisūla**. Chāmuṇḍa carries in the upper right and the upper left arms **ḍamaru** and **trisūla** respectively. The lower

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ight and the lower left arms carry **khadga** and **skull-cup** She is decked with **jvālakēsa**, **graivēyakas**, ear ornaments and anklets. Vaishnavi carries **cakra** in the upper right arm and **sanka** in the upper left arm. All the mātrikas, except Chāmunda, wear **karandamakuta** (Fig.II.8), **kundalas, kēyūras, graivēyakas,** girdle, **katisūtra** and anklets. **Kucabandha** is to be seen only n the figures of Indrāni and Vaishnavi. As a piece of sculpture this panel has no importance. Its conographic significance however, must be noted. Iconographic texts require that the matrikas hould be flanked by Vīrabhadra and Ganēsa on the two sides. Here, both of them are absent. The order of the mātrikas has also been changed as found in some panels of Early Chālukya Art. They are normally carved in this order : Brāhmani, Mahēsvari, Kaumāri, Vaishnavi, Vārāhi, ndrāni and Chāmunda. Another striking feature of this panel is the absence **vāhanas** of the goddesses on the pedestal. These departures from iconographic requirements would suggest the Vijayanagara artists did not strictly adhere to the requirements of the Iconographic texts. This panel is a specimen of Vijayanagara sculptural art of 16th century A.D.[37]

The Saptamātrika panel (123 x 73 cms) in the Rāmalingēswara temple at Munnēli (plate 30), Cuddapah district, shows the divine mothers as seated in **ardhaparyankāsana** (Fig.I.3) with four arms Except Vārāhi, Indrāni and Chāmunda, the faces of Brāhmani, Mahēswari, Kaumāri and Vaishnavi and the **vāhanas** of Kaumāri and Vaishnavi are damaged. The mātrikas are distinguished from each other by their weapons held in the upper arms and the **vāhanas** or **lānchanas** carved below the pedestal. This panel is datable to A.D.16th century.

The Saptamātrika panel in the Mūlasthānēswara temple at Pottapi, Cuddapah district, closely resembles the panel of Munnēli and shows similar features and identical vehicles. All the mātrikas are carved alike and have certain common characteristic features. They are all seated in

ardhaparyānkāsana with four arms, holding their appropriate weapons. This panel may be dated to 16th century A.D.

2. Separate Images of Saptamātrikas

There is a group of loose stone sculptures of Saptamātrikas lying in the courtyard of the Vālīswara temple at Rāmagiri, Chittoor district. All the mātrikas are four armed and shown seated in **ardhaparyānkāsana** (Fig.I.3) with their respective **vāhanas** carved on the pedestal. Brāhmaṇi (plate 81) has three heads with **jaṭāmakuṭa** (Fig.II.1). She carries **akṣamāla** in the upper right arm and **kamaṇḍalu** (Fig.IV.3a) in the upper left arm. Mahēśwari (plate 82.Fig.1) carries **paraśu** (Fig.V 13) in the upper right arm, **deer(?)** in the upper left arm. Kaumāri (plate 82.Fig.2) holds **vajra** (Fig.IV.7b) in the upper right arm, **śakti** in the upper left arm. Vaishṇavi (plate 83) carries **cakra** (Fig.IV.11b) in the upper right arm, **śanka** (Fig.IV.10c) in the upper left arm. Boar faced Vārāhi (plate 84.Fig.1) has **paraśu (?)** in the upper right arm, a rod (?) in the upper left arm. Indrāṇi (plate 84.Fig.2) carries **vajra** (Fig.IV.7b) in the upper right and upper left arms. The lower arms of the goddesses are held in **abhaya** and **varadamudra** as required in **Aṁśumad-bhēdāgama**. Mahēśwari, Kaumāri wear **karaṇḍamakuṭa** (Fig.II.9) while Vaishṇavi, Vārāhi and Indrāṇi wear **kiriṭamakuṭa** (Fig.II.6). **Cakrakuṇḍalas** (Fig.III.11), **graivēyakas, kēyūras, kucabandha,** girdle, **ardhōruka, kankaṇas** and anklets are the common ornaments found in these mātrikas Chāmuṇḍa (plate 85) carries **ḍamaru** in the upper right arm, **pāśa** (Fig.V.30c) in the upper left, **triśūla** (Fig.IV.5a) in the lower left and keeps the lower right in **abhaya**. She wears **graivēyakas, kucabanda** and **ardhōruka**. Stylistically, these mātrika images belong to the Vijayanagara period, about A.D.16th century.

The Pallikoṇḍēśwara temple at Surutupalle, Chittoor district, contains a group of five loose stone images of Saptamātrikas. They are Brāhmaṇi (59 x 38 cms), Mahēśwari (51 x 26 cms), Kaumāri (70 x 36 cms), Vaishṇavi (57 x 34 cms) and Chāmuṇḍa (55 x 33 cms). The mātrikas

as usual are shown seated in **ardhaparyāṅkāsana** (Fig.I.3) with their respective **vāhanas** depicted on the **pādapītha**. Of these Goddesses, Chāmuṇda is eight armed deity, while the other deities are four armed. Brāhmaṇi (plate 86. Fig.1) carries **akṣamāla** in her right arm and vessel in the upper left arm. Mahēśwari (plate 86. Fig.2) holds **paraśu** (Fig.V.13) in her upper right arm and deer (Fig.IV.9) in the upper left arm. Kaumāri (plate 86. Fig.3) holds **vajra** (Fig.IV.7b) in her upper two arms. Vaishnavi (plate 87. Fig.1) carries **cakra** in upper right and **śaṅka** in upper left arm. The lower right arm of these goddesses is in **abhaya** and the lower left arm is in **varada** pose. They wear **makuṭa, kuṇḍalas, graivēyakas, kucabaṅdha, ardhōruka** and **mañjiras** (Fig.III.14). Chāmuṇḍa (plate 87.Fig.2) has eight arms. She is shown in the act of killing the demon with **triśūla** (Fig.IV.5a). She wears **kuṇḍalas, graivēyakas, kaṅkaṇas** and **ardhōruka**. Below the pedestal, the figure of the demon is found as **prētavāhana.** These images closely resemble the mātrika images of Rāmagiri. On the basis of artistic features, these images may be dated to the Vijayanagara period, about A.D.16th century.

The Agastyēśwara temple at Samudāyam, Chittoor district contains in its **mukha-maṇḍapa** a group of loose stone images (plates 88 & 89) of Mātrikas. The seven divine mothers including Chāmuṇḍa are represented in **ardhaparyāṅkāsana** (Fig.I.3) with four arms, holding appropriate weapons in the upper arms and keeping the lower right arms in **abhayamudra** and the lower left arms in **varada.** Three headed Brāhmaṇi wears **jaṭāmakuṭa** and the other mātrikas have **karaṇḍamakuṭa** (Fig.II.9). Chāmuṇḍa has flaming hair (**jvālakēśa**). She is represented as an ordinary female figure. The respective **vāhanas** of the goddesses are carved on the pedestal. The usual ornaments such as **kuṇḍalas, hāras, yajñōpavīta, kēyuras**, armlets, **kaṅkaṇas** and **pūrnōruka** are worn by the Mātrikas. These loose images of mātrikas appear to be the products of the later Vijayanagara period, about A.D.17th century.

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CHAPTER - VI

CONCLUSION

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In the preceding pages, the `origin and antiquity', descriptions of `Saptamatrikas in literature' and the `iconographical features of Saptamatrikas' in the temples of Early Chāḷukya, Eastern Chāḷukya, Rāṣṭrakūṭa, Noḷaṁba, Chola, Kākatīya and the Vijayanagara periods have been studied in a systematic and detailed manner. In this chapter, an attempt is made to discuss the modes of representations, dynastic characteristics and iconographic peculiarities of Saptamatrikas in the temple art of Andhradesa. An attempt is also made here to compare the iconographical features of Saptamātrikas with the prescriptions of iconographic texts, to trace similarities and dissimilarities and also the local and chronological divergencies in the depiction of the Saptamātrikas in the temple art of Āndhradēśa.

The worship of Saptamātrikas is one of the most ancient and popular cults in India. Evidently the Saptamātrika cult was widely prevalent during the early centuries of Christian era. The identification of the seven figures in a Harappa seal which is crucial for antedating the Saptamātrika worship to the days of the Indus Valley Civilization is thus a matter on which there is no unanimity of opinion among the scholars. As for as dependable archaeological evidence goes, it is difficult to postulate a pre-Kuṣāna mātrika cult eventhough the worship of the mother goddess is certainly of more remote antiquity[1]. Similarly, in Āndhradēśa, evidently the Saptamātrika cult was widely prevalent during the rule of the early Chāḷukyas of Bādāmi, though the worship of the goddesses is traceable at Nāgārjunakoṇḍa from 4th century A.D. The available Saptamātrika panels and images enable us to believe that the mātrika cult seems to have made

a greater headway in Āndhradēśa only during the Early Chāḷukya period (6th to 8th Century A.D)[2]. This study reveals that after the Early Chāḷukyas, the successive dynasties such as the Eastern Chāḷukya, Rāstrakūta, Noḷaṁba, Chola, Kākatīya and the Vijayanagara rulers had contributed much for the growth of the cult of Saptamatrikas in Āndhradēśa. The extent sculptural panels and loose stone images of Saptamātrikas confirm the inference that the cult of Saptamātriaks was popular and widely prevalent in Āndhradēśa from 6th to 17th Century A.D.

A careful study of the iconographical features of Saptamātrikas reveals that the Saptamātrikas have been represented in various ways in the temple art of Āndhradēśa. A close examination of the iconographical features of the sculptural panels and loose stone images of Saptamātrikas of the Early Chāḷukya art reveals that the sculptors of the Early Chāḷukya art represented the mātrikas in six ways :

1. In the first stage, the mātrikas are represented with only two arms and without **vāhanas** and weapons. This type of representation which is found in the Yēllēśwaram and Dāmagaṭla (Plate 1) panels, represents the earliest iconography of Saptamātrikas which existed at the beginning (6th Century A.D.) of the rule of the Early Chāḷukyas of Bādāmi in Āndhradēśa.
2. The second mode of representation of Mātrikas is with two arms and with weapons and **vāhanas** as found in the panel in the Archaeological Museum at Guntur (Plate 2).
3. The third mode of representation of mātrikas is the depiction of mātrikas riding on the **vāhanas** with two and four arms (Mahēśwari and Chāmuṇḍa) as found at Rāmēśwaram (Plates 3-6).

4. Next stage in the development of mātrika figures in the Early Chālukya art in Āndhradēśa is that the divine mothers are shown flanked on either side by the associate deities Vīrabhadra, one of the forms of Siva himself and Gaṇēśa. This mode of representation is in comformity with the prescription of **Mayamata**. The best examples for this mode of representation are the reliefs in the Archaeological museum at Nāgārjunakoṇḍa (Plate 7), the Government Museum at Alampur (Plate 8), Guṇḍlūru (Plate 9), Tripurāntakam and Naṅganūrupalli (Plate 10). The Early Chālukya mātrika panel preserved in the museum at Nāgārjunakoṇḍa is the earliest known example showing Vīrabhadra and Gaṇēśa in the company of the mātrikas. It will be evident that the earliest mode of showing Vīrabhadra and Gaṇēsa in company of Saptamātrikas evolved in the Early Chālukya area in Āndhradēśa.

5. The next mode of representation is the depiction of mātrikas without assoicate deities, Vīrabhadra and Gaṇēśa. The panels found at Tripurāntakam, Nandikoṭkūr and Takkaśila are good examples.

6. The early Chalukya artists also represented the mātrikas as separate figures in their art. Good examples of this type of representation are found in the Alampur museum (Plates 11-16) and Chējerla.

As regards to the iconographical peculiarities of the mātrikas in the Early Chālukya art, in the panel of Guṇḍlūru (Plate 9), Brāhmaṇi is represented with only one head and in some other panels at Nāgārjunakoṇḍa (Plate 7), Rāmēśwaram (Plate 3), Dēmagaṭla (Plate 1), Nandikoṭkūr, Guntur (Plate 2) etc., she is depicted with three heads infront and fourth one probably behind. Vārāhi is represented riding on eagle as her **vāhana** at Rāmēśwaram instead of buffalo as her

vāhana. Chāmuṇḍa is also depicted in various ways in the Early Chāḷukya art. In some panels, she is found with **karaṇḍamakuṭa** (Plates 2 & 9), dishevelled hair, with owl[3] (Plates 6 & 7), fox (Plates 8 & 16) and with pendulous breasts and skeleton (Plate 6). Except these goddesses, the other mātrikas viz, Mahēśwari, Kaumāri, Vaishṇavi and Indrāṇi are represented in the Early Chāḷukya art in an usual manner with their **vāhanas** and appropriate weapons.

When compared with the iconographic texts, the depiction of mātrikas in the Early Chāḷukya art partially tallies with the **Aṁśumadbhēdāgama, Vishnudharmōttara, Pūrvakāranāgama** etc. In the panels at Nanḍikoṭkūr, Guntur (Plate 2), Nagarjunakonda (Plate 7), and Rāmēśwaram (Plate 3-6), the order of the depiction of Saptamātrikas is changed and these panels differ from the traditional order stated in the texts.

In Āndhradēśa, the Early Chāḷukya area was a principal and early centre of evolution and development of the mātrika cult and a veritable zone of iconographic experiments. V.R.Mani is of the opinion that it is from the Chāḷukya area of which Āndhradēśa formed a part, that the mātrika cult had spread to kalinga in the east and to the Pallava, Ganga and Pandya kingdoms in the south[4]. Such travels and nuances and motifs and modes of depiction from places of their origin to contiguous areas and their ready absorption and happy assimilation at the receiving ends are not infrequent in the realms of Indian art and iconography[5].

The study of the iconographical features of the Saptamātrikas of the Eastern Chāḷukya art (7th to 11th Century A.D.) reveals that the sculptors of this period represented the mātrikas in two ways viz., (1) Saptamātrikas with **vāhanas** and without Vīrabhadra and Gaṇēśa and (2) Separate images of the mātrikas. In the first variety of representation, in all the panels, Brāhmaṇi is

represented with three heads, while Chāmuṇḍa is depicted in ferocious form with sunken eyes, gaping mouth and frightful tusks at Biccavōlu (Plate 30). In this example, the **prētavāhana** is represented as corpse being torn away by the jackals and this recalls the Kalinga tradition. The terrific quality of the figure is best seen here. In the Biccavōlu image, corpse is shown as her mount whereas it is absent in the arts of early Chāḷukya, Rāṣṭrakūṭa, Noḷaṁba, Chola and Kākatīya periods. The Saptamātrika images from Eḷamaṅchili partially agree with the description of the iconographic texts like **Pūrvakāraṇāgama** and **Vishnudharmōttara**. However, in the description of the Saptamātrikas, the iconographic texts differ in few points. It is significant to note that Chāmuṇḍa of Paṅchadhārla has only two arms with her left arm clasps a child seated on the lap, showing an early tradition in its carving (Plate 30). In contrast to the Chāmuṇḍa figure of Biccavōlu, Chāmuṇḍa at Gaṇapuram is shown with pendulous breasts and in the panels at Pāpanāsam and Kanaparti, she is depicted as an ordinary female figure. The other mātrikas i.e., Mahēswari, Kaumāri, Vaishṇavi and Indrāṇi are found represented in an usual manner as seated in **ardhaparyaṅkāsana** with their respective **vāhanas** and appropriate weapons in their arms. At Biccavōlu, a loose stone image of Vīrabhadra (Plate 27) of fine workmanship from a group of Mātrikas is found The other associate deity i e , Gaṇēsa is missing. The presence of the loose stone image of Vīrabhadra in this place enables us to believe that the Eastern Chāḷukya sculptor seems to have represented the mātrikas at Biccavolu with Vīrabhadra and Gaṇēsa. This is the only place wherein we can see the presence of the loose stone image of Vīrabhadra which is absent in all other places in the sculptural panels and loose images of the Eastern Chāḷukya period. The depiction of Saptamātrikas in the Eastern Chāḷukya art is partly in accordance with the requirements of the iconographic texts.

The mode of representation of mātrikas in Rāstrakūta art (8th to 10th century A D) of Āndhradēśa can be seen in three ways viz., (1) Saptamātrikas with the associate deities, Vīrabhadra and Gaṇēsa (2) Saptamātrikas without associate deities and (3) Independent representation of Saptamātrikas. In one panel as found at Brāhmanakoṭkūr (Plate 31), Brāhmaṇi is shown with a single face instead of four as required in the **Aṁśumadbhēdāgama**. In the panel at Chēbōlu (Plate 37), she is represented with four heads as required by the above said text. Mahēśwari is represented with the face of a bull at Brāhmanakoṭkūr (Plate 31). In all the other panels studied, she is represented with the face of an ordinary female figure. Kaumāri is depicted with six heads at Chēbōlu (Plate 37) and is in accordance with the description of the texts. In the panels at Brāhmaṇakoṭkūr, Prātakōṭa, Naṅdikoṭkūr, Miyāpuram etc., she is represented with single face. Vaishṇavi and Indrāṇi are represented in all the Rāsṭrakūṭa panels as an ordinary female figures with their appropriate weapons in their arms. Vārāhi at Brāhmaṇakoṭkūr (Plate 32) and Prātakōṭa (Plate 35) has the head of an ordinary female figure instead of that of the face of a boar, while in the panel at Chēbōlu Vārāhi is shown seated on a human figure instead of her mount buffalo (Plate 37). In the panel at Brāhmaṇakoṭkūr (Plate 33), Chāmuṇḍa keeps her lower right in **abhaya** and the lower left on the left thigh instead of carrying sword and skull cup as required by the **Śilparatna.** The sword and skull-cup are found in all the Rāsṭrakūṭa panels. In the panels at Paṅchaliṅgāla (Plate 42), Naṅdikoṭkūr (Plate 43), Ulluru (Plate 44) and Gārgēyapuram, she wears **kirīṭamakuṭa** and **karaṇḍamakuṭa** instead of dishevelled hair. The panel at Chēbolu (Plate 37) represents Chāmuṇḍa in dwarf form with the head wearing trident shaped **makuṭa**. The most interesting feature and the great iconographic significance of Chāmuṇḍa at Prātakōṭa is that she is shown flanked by two standing female figures (Plate 40).

In the Rāstrakūṭa art, in some panels, the depiction of the mātrikas is in adherence to the requirements of the iconographic texts and in some other panels the depiction of the mātrikas differs from the texts.

In the Noḷaṁba art (8th to 10th century A.D.) the mode of representation of the mātrikas is found in three ways viz., (1) Saptamātrikas with **vāhanas** (2) Saptamātrikas without **vāhanas** and (3) Independent representation of Mātrikas. In all the panels of Noḷaṁba art, Brāhmaṇi is represented uniformly with three heads, while Mahēśwari, Kaumāri, Vaishṇavi and Indrāṇi are represented in an usual manner with the face of an ordinary female figure. Vārāhi is depicted with the face of a boar. In the loose stone sculpture at Hēmavati, Chāmuṇḍa has **jvālakēśa** composed in **taraṅga** fashion meandering on either side in curly waves (Plate 56). In the upper arms, the goddess carries **trisūla** and **ḍamaru** instead of **kapāla** and **nāga** that some times occur in Chola sculpture. She wears **nāgakucabandha** and **kapāla-yajñōpavīta**. In contrast to this sculpture, the figure of Chāmuṇḍa in the panels at Anantapur and Parigi has dishevelled hair and with her appropriate characteristic features. In the Noḷaṁba art, the convention of carving the mātrikas between Vīrabhadra and Gaṇēsa as required by the **Mayamata** is absent. However, two loose stone images of Vīrabhadra and Gaṇēśa are found along with images of mātrikas at Parigi. It is doubtful whether these images originally belonged to this group or not. Further another interesting iconographic feature noticeable in the Noḷaṁba art is that the mātrikas in some Noḷaṁba panels are represented without their mounts **(vāhanas)** and they are distinguished from each other on the basis of their attributes and weapons. This depiction differs from the texts.

In the Chola art, the sculptors represented the mātrikas in two ways viz., (1) Saptamātrikas with **vāhanas** and without the attendant deities, Vīrabhadra and Gaṇēsa and (2) Independent (loose stone images) representation of mātrikas with the **vāhanas** and without **vāhanas**. Brāhmaṇi is represented in the panels at Jōgimallavaram (Plate 57) and Vāviltōṭa (Plate 58) with only one head instead of four. In the loose sculpture at Kalakaḍa (Plate 60) Mahēśwari has the face of a bull instead of the face of an ordinary female figure. Kaumāri, Vaishṇavi and Indrāṇi are found represented as an ordinary female figures with their **vāhanas** and appropriate weapons. In all the Chola panels, Vārāhi is represented with the face of a boar. Another peculiar feature noticeable in the Chola sculptures is that in the loose sculptures at Yāṭavākili (Plate 68) and Madanapalle (Plate 70), Chāmuṇḍa is depicted in ferocious form as engaged in the act of killing the demon. In the Early Chāḷukya, Eastern Chāḷukya, Rāstrakūṭa and Noḷaṁba arts, the sculptors did not represent Chāmuṇḍa as engaged in the act of killing the demon. In the Saptamatrika group at Tanjāvūr and Tiruttani[6], the seven mothers are shown flanked by Virabhadra and Gaṇēsa but this iconographic feature is absent in the Chola panels of Āndhradēśa under study. This shows that the Chola sculptors depicted the mātrikas in Tamil country according to **Mayamata** and did not follow this tradition in the Chola panels of Āndhradēśa under study. Another peculiar iconographic feature to be seen in the loose stone sculptures of the Chola period is that Vaishṇavi in the Museums at Kanaparti (Plate 71), Chandragiri (Plate 73), Tirupati (Plate 59) and Tirumala is represented in standing posture without her mount. In the Pallava period there were **svayampradhāna** temples for mātrikas as found at Ālaṁbākkam, Naṅgavaram, Vēlachchēri etc.[7], and that during the Chola period, the mātrikas were included as one of the **parivāradēvatas** in the temple complex. It is possible to state that during the Chola period the cult of the mātrikas became amalgamated with that of the **parivāra** divinities and lost their individuality.

In the Kākatīya art, the Saptamātrikas are found depicted in three ways viz., (1) Saptamātrikas in the company of Vīrabhadra and Gaṇēsa (2) Saptamātrikas without attendant deities and (3) Independent representation of Saptamātrikas. In the Kakatiya art, Brāhmaṇi is shown with three faces and Vārāhi with the face of a boar. Mahēśwari, Vaishṇavi and Indrāṇi are represented as an ordinary female figures. In the panel preserved in the Victoria Jubilee Museum at Vijayawada, Kaumāri is found represented with three faces (Plate 76), while in the other panels of the Kākatīya period, she is represented as an ordinary female figure. The figure of Chāmuṇḍa found in the Site Museum at Kolanupāka has dishevelled hair with **karaṇḍamakuṭa** (Plate 78), while at Palampet (Plate 77) she has the hair finely combed. The depiction of mātrikas in the panels of Warangal, Kolanupāka, Vijayawada and Palampet are in adherence with the requirements of the iconographic texts. The mātrika panel of Paṭāncheru (Plate 74) partially tallies with the texts.

The study of the iconographic features of Saptamātrikas of the Vijayanagara art reveals that the Vijayanagara artists represented the mātrikas in two ways in their art viz., (1) Composite group of Saptamātrikas and (2) Separate representation of the Saptamātrikas. In all the panels of Vijayanagara period under study, Brāhmaṇi is represented with three heads. As in the Chola panels under study, in the panel of Lēpākshi (Plate 79) and in the loose sculptures of Rāmagiri (Plate 82 Fig.1) and Suruṭupalle (Plate 86. Fig.2) the figure of Mahēśwari is represented as holding **paraśu** and **mriga** in her upper arms instead of **trisūla** and **ḍamaru**. Kaumari has single face in the Vijayanagara panels excepting the panel of Lēpākshi wherein she has three heads. Vārāhi has the face of an ordinary female figure in the Lēpākshi panel instead of that of the face of a boar which is found in all the other Vijayanagara panels described. Vaishnavi and Indrāṇi

are represented in all the panels in an usual manner Chāmuṇḍa is shown at Surutupalle in the act of killing the demon with **trisūla** (Plate 87). The **prētavāhana** is shown on the pedestal of Chāmuṇḍa at Rāmagiri (Plate 85). The order of depiction of mātrikas in the panel of Lēpākshi is changed and this differs from the traditional order mentioned in the iconographic texts. Further, another striking feature of this panel is the absence of the **vāhanas** of the Goddesses on the pedestal. However, the mātrikas are distinguished from each other by their appropriate weapons and attributes. The weapons in the arms of the mātrikas at Lēpākshi, Rāmagiri and Surutupalle differ from the requirements of the texts.

In the depiction of mātrikas in the temple art of Āndhradēśa, we find some departures from the prescribed iconographical rules. Further, we also find some interesting local and chronological divergencies in the depiction of mātrikas in the temple art of Āndhradēśa. In the early Chāḷukya art, in early forms, the mātrikas are represented without any distinguishing vehicles or attributes. This type of depiction indicates a stage when iconographic features were still in a process of crystallization. Later on, all kinds of distinguishing features (**vāhanas**, weapons, **prabhāmaṇḍala** and associate deities Vīrabhadra and Gaṇēśa) began to appear even in the early Chāḷukya period itself and consequently developed forms of Mātrikas are found in sculptural representations. The mātrikas of the subsequent periods (from Eastern Chāḷukya to Vijayanagara) exhibit a fully evolved stage with some variations in their depiction. The mātrikas are generally found represented either in a group or separately in **ardhaparyāṅkāsana** or in **padmāsana** in the temple art of Āndhradēśa. But in some loose stone sculptures of the Chola period, Vaishṇavi is represented in standing pose without her mount (Plates 59, 71 & 73). In the Early Chāḷukya panel preserved in the Governemnt Musuem at Alampur (Plate 8) the mātrikas

are provided with a **prabhāmaṇḍala** behind their head, showing a divine character of the mātrikas. This is the earliest panel showing this feature. This feature is found continued in the Eastern Chāḷukya, Rāstrakūṭa, Noḷaṁba, Chola and Kākatīya arts. However, the **prabhāmaṇḍala** feature is absent in the Saptamātrika panels and images of the Vijayanagara art. In the Rāsṭrakūṭa panel at Brāhmaṇakoṭkūr (Plate 31) and in the losse stone sculpture of the Chola period at Kalakaḍa (Plate 60), Mahēśwari is represented with the face of a bull. In the Rastrākūṭa panels at Brāhmaṇakoṭkūr (Plate 31) and Prātakōṭa (Plate 35), Vārāhi has the face of an ordinary female figure intead of that of the face of a boar. It is interesting to note that Chāmuṇḍa at Paṅchadhārla probably of the Eastern Chāḷukya period holds a baby on her lap (Plate 30) emphasising the mother aspect and showing an early tradition in its carving. This feature is found only in the contemporary Rāstrakūṭa panel in the Siva temple at Naṅdikoṭkūr. This feature is absent in the Early Chāḷukya, Noḷaṁba, Chola, Kākatīya and Vijayanagara Arts.

In the Early Chāḷukya panels at Rāmēśwaram (Plates 3-6)and Nagrajunakonda (Plate 7)and in the Chola sculpture in the B.T.College at Madanapalle (Plate 70), Chamunda has the owl as her vehicle as required in the **Pūrvakāraṇāgama**. In the sculpture at Biccovōlu, she has corpse being torn away by a jackal. This depiction recalls the Kalinga tradition. In the loose stone sculptures at Rāmagiri and Surutupalle of the Vijayanagara period, she is represented with a corpse as her vehicle as required in the **Vishṇudharmōttara** and **Pūrvakāranāgama**. Excepting these, in all the panels and images of Chamunda described, she has fox as her mount. In the Chola sculptures in the B.T.College at Madanapalle, Yāṭavākili and in the Vijayanagara image at Suruṭupalle, Chāmuṇḍa is represented in the act of killing the demon with her **trisūla**. This type of depiction is absent in the Early Chāḷukya, Eastern Chāḷukya, Rāsṭrakūṭa, Noḷaṁba and

Kākatīya arts. The terrific quality of Chāmuṇḍa is seen in all the fiṛures of Chāmuṇḍa described. However, in the Vijayanagara panel at Lēpākshi, Chāmuṇḍa is not in the ferocious aspect but her face and features are as benign as those of other mātrikas.

The iconogrphic text such as **Mayamata** requires that the matrikas should be flanked by Vīrabhadra and Gaṇēśa on the two sides[8]. These associate deities are absent in the Noḷaṁba, Chola and Vijayanagara arts. The **vāhanas** of the respective Mātrikas are found depicted on the **pādapīṭha.** However, these are absent in the Noḷaṁba panels at Anantapur (Plates 50 & 51), Hēmavati (Plates 47, 48 & 49) and in the Vijayanagara panel at Lēpākshi (Plate 79). In the temple art of Āndhradēśa, in each period, in some panels, the artists depicted the mātrikas according to the iconographic texts, while in some other panels of the same period they did not strictly adhere to the requirements of the texts. In some panels of the Early Chāḷukya art at Nandikoṭkūr, Guntur, Nagarjunakonda, Rāmēswaram and in the Vijayanagara panel at Lēpākshi, the order of the depiction of Saptamātrikas is changed. They are normally carved in this order : Brāhmaṇi, Mahēswari, Kaumāri, Vaishnavi, Vārāhi, Indrāṇi and Chāmuṇḍa. The above stated departures from the iconographic requirements would suggest that the artists from the Early Chāḷukya to the Vijayanagara period did not strictly followed the iconographic traditions in the temple art of Āndhradēśa.

Finally, this study also reveals that the Saptamātrika panels and images ranging from the Eastern Chāḷukya to the Kākatīya period bear out powerful impact of Early Chāḷukya iconographic traditions. The waves of this influence were so persistant that all the mātrika sculptures (Except Chāmuṇḍa at Paṅchadārla and Biccavōlu) of Āndhradēśa under study upto the Kākatīya times were simply local versions of Early Chāḷukya melieu. In this connection it may

not be out of place to mention here that it is from the Early Chālukya area that the Mātrika cult had spread to Kalinga in the East and to the Pallava, Ganga and Pāṇḍyan kingdoms in the south[9]. The figure of Chāmuṇḍa at Panchadārla (9^{th}C.A.D.)probably of the Eastern Chāḷukya period, holding a child with her left arm recalls the depiction of Mātrikas in Kushāna and Orissan arts wherein the Mātrikas are shown with a child[10]. The depiction of the figure of Chāmuṇḍa at Biccavōlu of the Eastern Chāḷukya art exhibits the Kalinga tradition[11]. In the Vijayanagara art the mātrikas display notable variaitons in treatment and a considerable difference in details, i.e., without **prabhāmaṇḍala** and associate deities Vīrabhadra and Gaṇēsa in the panels and images under study and without **vāhanas** in the panel at Lēpākshi.

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11. In the Vaital Deul (775 A.D.) at Bhubaneswar, Chamunda has a corpse under her feet with a jackal dragging it. (Bhagwant Sahai, **Op.Cit.,** Pp.212 & 213)

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TABULAR STATEMENTS

I. Tabular Statement of Saptamātrika Panels and Images in Āndhradēśa

Deity	Panel / Images	Place / Museum	Period
Early Chalukya (A.D. 6th to 8th Century)			
Saptamatrikas	Panel	Yelleswaram	6th Century A.D.
Saptamatrikas	Panel	Damagatla	6th/7th Century A.D.
Saptamatrikas	Panel	Ach.Museum, Guntur	7th Century A.D.
Saptamatrikas	Panel	Rameswaram	7th/8th Century A.D.
Saptamatrikas	Panel	Arch.Museum, Nagarjunakonda	7th Century A.D.
Saptamatrikas	Panel & Images	Govt.Museum, Alampur	7th & 8th Century A.D.
Saptamatrikas	Panel	Gundluru	7th/8th Century A.D.
Saptamatrikas	2 Panels	Tripuranthakam	7th/8th Century A.D.
Saptamatrikas	Panel	Nanganurupalli	7th/8th Century A.D.
Saptamatrikas	Panel	Nandikotkur	8th Century A.D.
Saptamatrikas	Panel	Takkasila	8th Century A.D.
Saptamatrikas	Images	Chezerla	8th Century A.D.
Eastern Chalukya (A.D.7th to 11th Century)			
Saptamatrikas	Panel	Draksharama	10th Century A.D.
Saptamatrikas	Panel	Victoria Jubilee Museum, Vijayawada	9/10th Century A.D.
Saptamatrikas	2 Panels	Arch.Museum, Kanaparti	8th Century A.D.
Saptamatrikas	2 Panels	Papanasam	9th & 10th Century A.D.
Saptamatrikas	Panel	Ganapuram	7th 8th Century A.D.
Saptamatrikas	Images	Biccavolu	9th Century A.D.
Saptamatrikas	Images	Elamanchili	9th Century A.D.
Chamunda	Image	Panchadharla	9th Century A.D.
Rastrakuta (A.D.8th to 10th Century)			
Saptamatrikas	Panel	Brahmanakotkur	9th & 10th Century A.D.
Saptamatrikas	3 Panels & 1 Image	Pratakota	9th Century A.D.
Saptamatrikas	Panel	Miyapuram	9th Century A.D.

Deity	Panel / Images	Place / Museum	Period
Rāstrakūṭa (A.D.8th to 10th Century)			
Saptamātrikas	Panel	Chebōlu	10th Century A.D.
Saptamātrikas	Panel	Peddamarrūru	9th/10th Century A.D.
Saptamātrikas	Panel & 1Image	Nandi Koṭkūr	9th Century A.D.
Brāhmaṇi & Chāmuṇḍa	Images	Ullūru	9th/10th Century A.D.
Chāmuṇḍa	Image	Rūpāla	8th/9th Century A.D.
Chāmuṇḍa	Image	Pañcaliṅgāla	8th/9th Century A.D.
Chāmuṇḍa	Image	Gārgeyapuram	9th/10th Century A.D.
Chāmuṇḍa	Image	Vēlatūru	9th/10th Century A.D.
Nolamba (A.D.8th to 10th Century)			
Saptamātrikas	Panel	Parigi	9th/10th Century A.D.
Saptamātrikas	6 Panels & Images	Hēmavati Museum	9th/10th Century A.D.
Saptamātrikas	2 Panels	District Central Library, Anantapur	9th/10th Century A.D.
Chola (A.D.9th to 13th Century)			
Saptamātrikas	Panel	Jōgimallavaram	10th Century A.D.
Saptamātrikas	Panel	Mogili	10th Century A.D.
Saptamātrikas	Panel & Images	Vāviltōṭa	11th/12th Century A.D.
Vaishṇavi	Image	S.V.Museum, Tirupati	10th Century A.D.
Vaishṇavi	Image	Hall of Antiquities, Tirumala	10th Century A.D.
Saptamātrikas	Images	Kalakaḍa	11th/12th Century A.D.
Saptamātrikas	Images	Yātavākili	11th Century A.D.
Saptamātrikas	Images	B.T.College, Madanapalle	11th/12th Century A.D.
Saptamātrikas	Images	Kanaparti	11th Century A.D.
Vaishṇavi	Image	Arch. Museum, Chandragiri	12th/13th Century A.D.

Deity	Panel / Images	Place / Museum	Period
Kakatiya (A.D.11th to 14th Century)			
Saptamātrikas	Panel	Paṭāncheru (State Museum, Hyderabad)	11th Century A.D.
Saptamātrikas	Panel	Warangal (State Museum, Hyderabad)	11th Century A.D.
Saptamātrikas	Panel & Image	Site Museum, Kolanupāka	13th Century A.D.
Saptamātrikas	Panel	Victoria Jubilee Museum, Vijayawada	13th Century A.D.
Saptamātrikas	Panel	Pālampēṭ	12th Century A.D.
Vijayanagara (A.D.14th to 17th Century)			
Saptamātrikas	Panel	Lēpākshi	16th Century A.D.
Saptamātrikas	Panel	Munnēli	16th Century A.D.
Saptamātrikas	Panel	Pottapi	16th Century A.D.
Saptamātrikas	Images	Rāmagiri	16th Century A.D.
Saptamātrikas	Images	Surruṭupalle	16th Century A.D.
Saptamātrikas	Images	Samudāyam	17th Century A.D.

Sl. No.	Mātrikas	Literature	Hands	Contents U.R, U.L, L.R, & L.L
1.	BRĀHMAṆI	Agṇipurāṇa	Four	Akshamāla, Saka, Kamaṇḍalu, - -
		Aṁśumadbhēdāgama & Kāsyapaśilpasāstra	Four	Sūla, Akṣamāla, Abhaya, Varada
		Dēvimahātmya	Four	Rosary, Water pot, -- --
		Mānasāra	Four	Akṣamāla, Kamaṇḍalu, Abhaya, Varada
		Pūrvakāraṇāgama	Four	Kamaṇḍalu, Akṣamāla, Abhaya, Varada
		Rūpamaṇḍana & Vishṇudharmōttara	Six	Varada, Sūtra, Śruva, Abhaya, Puṣtaka, Kamaṇḍalu
		Śilparatna	Four	Daṇḍa, Kamaṇḍalu, Akshamāla, Aṅkuśa
2.	MAHĒŚWARI	Aṁśumadbhēdāgama & Pūrvakāraṇāgama	Four	Sūla, Akṣamāla, Varada, Abhaya
		Kāsyapaśilpasāstra	Four	Sūla, Akshamāla, Abaya, Varada
		Mānasāra	Four	Antelope, Paraśu, Abhaya, Varada
		Rūpamaṇḍana	Four	Sūla, Kapāla, Khaṭvaṅga, Abhaya
		Śilparatna	Four	Trident, Antelope, cup, Skull
		Vishṇudharmōttara	Six	Sūtra, Ḍamaru, Sūla, Ghaṇṭa, Varada, Abhaya

Sl. No.	Matrikas	Literature	Hands	Contents U.R, U.L, L.R, & L.L
3.	KAUMĀRI	Aṁśumadbhēdāgama & Kāsyapaśilpaśāstra	Four	Śakti, Kukkuṭa, Abhaya, Varada
		Dēvipurāṇa & Vishṇudharmōttara	Twelve	Śakti, Dhvaja, Daṇḍa, Dhanus, Bāṇa, Ghaṇṭa, Padma, Pātra, Paraśu Kukkuṭa, Abhaya, Varada
		Mānasāra	Four	Skull, Śakti, Abhaya, Varada
		Pūrvakāraṇāgama	Twelve	Śakti, Dhvaja, Daṇḍa, Dhanus, Bāṇa, Ghaṇṭa, Padma, Pātra, Paraśu Kukkuṭa, Abhaya, Varada
		Rūpamaṇḍana	Four	Śūla, Śakti, Gada, --
		Śilparatna	Four	Aṅkuśa, Pāśa, Khaṭvaṅga, --
4.	VAISHṆAVI	Aṁśumadbhēdāgama	Four	Conch, Discus, Abhaya, Varada
		Dēvimahātmya	Six or	Conch, Discus, Mace, Bow, Sword, --
			Four	Conch, Discus, Club, Sāraṅga
		Dēvipurāṇa & Pūrvakāraṇāgama	Four	Śaṅka, Cakra, Gada, Padma
		Rūpamaṇḍana	Four	Conch, Discus, Mace, Abhaya
		Śilparatna	Four	Śaṅka, Cakra, Patāka, Chain
		Vishṇudharmōttara	Six	Gada, Padma, Abhaya, Śaṅka, Cakra, Varada

Sl. No.	Mātrikas	Literature	Hands	Contents U.R, U.L, L.R, & L.L
5.	VĀRĀHI	Aṁśumadbhēdāgama	Four	Hāla, Śakti, Abhaya, Varada
		Kāsyapaśilpaśāstra	Four	Hāla, Mūṣala, Abhaya, Varada
		Mānasāra	Four	Club, Disc, Hāla, Pāśa
		Pūrvakāraṇāgama	Four	Sārṅga, Dhanus, Hāla, Mūṣala
		Rūpamaṇḍana	Four	Bell, Fly-whisk, Club, Disc
		Vishṇudharmōttara	Six	Daṇḍa, Khaḍga, Khēṭaka, Pāśa, Abhaya, Varada
6.	INDRĀṆI	Aṁśumadbhēdāgama	Four	Vajra, Śakti, Varada, Abhaya
		Dēvipurāṇa	--	Aṅkuśa, Vajra,
		Kāsyapaśilpaśāstra	Four	Aṅkuśa, Śakti, Abhaya, Varada
		Rūpamaṇḍana	Four	Vajra, Śūla, Gada, --
		Śilparatna	Four	Aṅkuśa, Tōmara, Vajra, Śaṅkha
		Vishṇudharmōttara	Six	Sūtra, Vajra, Kalaśa, Pātra, Varada, Abhaya

Sl. No.	Mātrikas	Literature	Hands	Contents U.R, U.L, L.R, & L.L
7.	CHĀMUṆḌA	Aṁśumadbhēdāgama	Four	Skull, Śūla, Varada, Abhaya
		Kāsyapaśilpasāstra & Pūrvakāraṇāgama	Ten	Mūṣala, Kavacha, Bāṇa, Aṅkuśa, Snake, Khēṭaka, Pāśa, Dhanus, Kāpāla, Fire
		Śilparatna	Four	Śūla, Sword, Human Head, Skull
		Vishṇudharmōttara	Ten	Mūṣala, Kavacha, Bāṇa, Aṅkuśa, Khaḍga, Khēṭaka, Pāṣa, Dhanus, Daṇḍa, Paraśu

UR : Upper Right **LR** : Lower Right

UL : Upper Left **LL** : Lower Left

III. Tabular Statement Showing Modes of Representations of Saptamātrikas in the Temple Art of Andhradesa

Sl. No.	Dynasty	Modes of Representations	Iconographic Peculiarities
1.	Early Chālukyas (6th to 8th C.A.D).	1. Saptamātrikas with two arms, without weapons and **vāhanas**. 2. Saptamātrikas with two arms, with weapons and **vāhanas**. 3. Saptamātrikas with two and four arms and riding on the **vāhanas**. 4. Saptamātrikas with two and four arms and with associate deities Vīrabhadra and Gaṇēśa 5. Saptamātrikas without associate deities 6. Loose stone images of Saptamātrikas.	1. In the panels at Nādikoṭkūr Guntur, Nāgārjunakoṇḍa and Rāmēśwaram, the order of depiction of the mātrikas is changed and this depiction differs from the traditional order stated in the texts. 2. Brāhmaṇi is represented with only one head in the panel at Guṇḍlūru instead of four as required in the Aṁśumadbhēdāgama. 3. Vārāhi is represented riding on eagle at Rāmēśwaram instead of buffalo. 4. Chāmuṇḍa is depicted with **Karaṇḍamakuṭa**, (Guṇḍlūru, Guntur) dishevelled hair. She is found with owl (Rāmēśwaram, Nāgārjunakoṇḍa and fox (Alampur) as her **vāhana** and with pendulous breasts and sunken belly.
2.	Eastern Chāḷukyas (7th to 11th C.A.D).	1. Saptamātrikas with **vāhanas** and without associate deities, Vīrabhadra and Gaṇēsa. 2. Separate images of the Saptamātrikas.	1. Chāmuṇḍa is depicted not only in ferocious form with sunken eyes, gaping mouth, frightful tusks, pendulous breasts and a corpse being torn away by the jackal (Biccavōlu), but also as less ferocious form with dishevelled hair. (Pāpanāsam), Vijayawada and Kanaparthi) At Pañchadārla, she has only two arms with her left arm clasps a child seated on the lap showing an early tradition in its carving.

Sl. No.	Dynasty	Modes of Representations	Iconographic Peculiarities
3.	Rāstrakūṭa (8th to 10th C.A.D).	1 Saptamātrikas with associate deties, Vīrabhadra and Gaṇēsa. 2. Saptamātrikas without associate deties. 3. Independent representation of Saptamātrikas.	1. At Brāhmaṇakoṭkūr, Brāhmaṇi is shown with a single face instead of four as required in the **Aṁśumadbhēdāgama**. 2. Mahēśwari is represented with the face of a bull at Brāhmaṇakoṭkūr instead of with the face of an ordinary female figure. 3. Kaumāri has six heads at Chēbōlu. 4. Vārāhi at Brāhmaṇakoṭkūr and Prātakōṭa has the head of an ordinary female figure instead of the face of a boar, while in the panel at Chēbōlu Vārāhi is shown seated on a human figure instead of her mount buffalo. 5. In the panel at Brāhamṇakoṭkūr, Chāmuṇḍa keeps her lower right in **abhaya** and the lower left on the left thigh instead of carrying sword and skull-cup as required by the **Śilparatna**. In the panels at Pañcalingāla, Naṇḍikoṭkūr, Ullūru and Gārgēyapuram she wears **Kirīṭamakuṭa** and **karaṇḍamakuṭa** instead of dishevelled hair. The panel at Chēbōlu represents Chāmuṇḍa in dwarf form. The most interesting feature and the great iconographic significance of Chāmuṇḍa at Prātakōṭa is that she is flanked by two standing female figures. 6. In the fragmentary panel at Prātakōṭa the Mātrikas hold their child.

Sl. No.	Dynasty	Modes of Representations	Iconographic Peculiarities
4.	Noḷaṁba (8th to 10th C.A.D).	1. Saptamātrikas with **vāhanas** 2. Saptamātrikas without **vāhanas** 3. Independent representation of Saptamātrikas.	1. In the sculpture at Hēmavathi, Chāmuṇḍa has **jvālakēśa** composed in taraṅga fashion meandering on either side in curly waves. She wears nāgakucabaṅdha and kapāla-yajñopavīta. 2. The convention of carving mātrikas between Vīrabhadra and Gaṇēśa as required by the **Mayamata** is absent. 3. In some panels (Hēmavathi, Anantapur) the Mātrikas are represented without **vāhanas** .
5.	Chola (9th to 13th C.A.D).	1. Saptamātrikas with **vāhanas** and without attendant deities, Vīrabhadra and Gaṇēśa. 2. Independent representation of Saptamātrikas with **vāhanas** and without **vāhanas**.	1. Brāhmaṇi is represented in the panels at Jōgimallavaram and Vāviltōṭa with only one head instead of four. 2. In the loose sculpture at Kalakaḍa, Mahēśwari has the face of a bull instead of the face of an ordinary female figure. 3. In the loose sculputures at Yāṭavākili and Madanapalle Chāmuṇḍa is depicted in ferocious form as engaged in the act of killing the demon. 4. The associate deities which are present in the Chola panels at Tañjavūr and Tiruttani are absent in the Chola panels understudy. 5. In the loose stone sculptures at Kanaparti, Chandragiri, Tirupati and Tirumala, Vaishṇavi is represented in standing posture without her mount.

Sl. No.	Dynasty	Modes of Representations	Iconographic Peculiarities
6.	Kākatīya (11th to 14th C.A.D).	1. Saptamātrikas with associate deities Vīrabhadra and Gaṇēśa. 2. Saptamātrikas without associate deties. 3. Independent representation of Saptamātrikas.	1. In the panel of the Museum at Vijayawada Kaumāri is portrayed with three faces, within other panels as an ordinary female figure. 2. Chāmuṇḍa in the Site Museum at kolanupāka has dishevelled hair with **karaṇḍamakuṭa**, while at Pālampēt she has the hair finely combed.
7.	Vijayanagara (14th to 17th C.A.D).	1. Composite group of Saptamātrikas 2. Separate representation of Saptamātrikas.	1. The order of depiction of the mātrikas in the panel at Lēpākshi is changed. Another peculiar feature of this panel is the absence of **vāhanas** of the goddesses on the pedestal. 2. As in the Chola period, in the panel of Leapākshi and in the loose sculputres of Rāmagiri and Suruṭupalle, the figure of Mahēśwari is holding **paraśu** and **mriga** in her upper arms instead of **triśūla** and **ḍamaru**. 3. Kaumāri has single face in the Vijayanagara panels excepting the panel of Lēpākshi wherein she has three heads and Vārāhi has the face of an ordinary female figure instead of that of the face of a boar which is found in all other Vijayanagara panels. 4. Chāmuṇḍa is shown at Suruṭupalle in the act of killing the demon with triśūla. The **prētavāhana** is shown on the pedestal of Chāmuṇḍa at Rāmagiri.

(Early Chālukya to Vijayanagara)

PLACE & PLATE No.	Brāhmani	Maheswari	Kaumāri	Vaishnavi	Vārāhi	Indrāni	Chamunda
			EARLY CHALUKYA (A D 6th to 8th Century)				
Dāmagatla 1	Vijapūraka, abhaya	Vijapuraka, abhaya	Vijapūraka, abhaya	Vijapūraka, abhaya	Vijapūraka, abhaya	Vijapūraka, abhaya	Vijapūraka, abhaya
Rāmēśwaram 3-6	--- , akṣamāla	triśula, damaru resting, sword	resting, sakti	chakra, śankha	resting, śankha	resting, paraśu	skull cup, paraśu triśūla, muṣala
Nāgārjunakoṇḍa 7	Vijapūraka, Vijapūraka	damaru, triśūla Vijapūraka, Vijapūraka	Vijapuraka, Vijapuraka	Vijapūraka, Vijapūraka	Vijapūraka, Vijapūraka	Vijapūraka, Vijapūraka	damaru, triśūla Vijapūraka, Vijapuraka
Tripurāntakam	flag- staff, rosary abhaya, varada	flag- staff, rosary abhaya, varada	flag- staff, rosary abhaya, varada	flag- staff, rosary abhaya, varada	flag- staff, rosary abhaya, varada	flag- staff, rosary abhaya, varada	flag- staff, rosary abhaya, varada
Nanganūrupalle 10	Vijapuraka, kalaśa akshamāla, resting	nāga(?), lily akshamāla, resting	lily, cock akshamāla, resting	lily, lily akshamāla, resting	hāla, lily akshamāla, resting	lily, lily akshamāla, resting	damaru, khaḍga akshamāla, resting
Alampur 11- 16 (Loose sculptures)	Akshamāla, pāśa (?) Vijayapura, Kamanḍulu	Sūtra (?), triśūla Vijapūraka, resting	śakti, vijapuraka	chakra, śankha Vijapūraka, resting	----, shield khaḍga, resting	--	triśūla, damaru sword, skull cup
			EASTERN CHĀLUKYA (A D 7th to 11th Century)				
Drākshārāma 17	akshamāla, kamanḍalu abhaya, resting	triśula, nāga abhaya, resting	śakti, spear abhaya, resting	chakra, śankha abhaya, resting	--	--	
Vijayawada 18	Kamanḍalu(?), rosary abhaya, varada	damaru, triśūla abhaya, varada	bud, bud abhaya, varada	chakra, śankha abhaya, varada	club, śankha abhaya, varada	vajra(?), ankuśa abhaya, varada	khaḍga, damaru(?) abhaya, varada
Kanaparti 19 & 20	--, kamanḍalu abhaya, varada	triśūla, flower(?) abhaya, varada	spear, kukkuṭa abhaya, varada	chakra, śanka abhaya, varada	gada, agni (?) abhaya, varada	śakti, ankuśa abhaya, varada	triśūla, -- khaḍga, varada
Pāpanāsam 22 & 23	-- , -- Vijapuraka, resting	-- , -- Vijapuraka, resting	-- , -- Vijapūraka, resting	-- , -- Vijapūraka, resting	-- , -- Vijapūraka, resting	-- , -- Vijapuraka, resting	-- , -- sword, skull cup
Biccavōlu 28 (Loose sculptures)	--	--	vajra, pāśa abhaya, vijapūraka	--	--	--	kaṭvanga, cobra sword, skull cup
Elamanchili 29 (Loose sculptures)	Kamanḍalu , pāśa abhaya, resting	śūla, akṣamāla abhya, varada	--	--	pāśa, -- abhaya, varada	--	--
Panchadhārla 30 (Loose sculpture)	--	--	--	--	--	--	-- , clasps the child

PLACE & PLATE No.	Brāhmaṇi	Mahēswari	Kaumāri	Vaishṇavi	Vārāhi	Indrāṇi	Chāmuṇḍa
RĀSTRAKŪTA (A.D 8th to 10th Century)							
Prātakōṭa panel - 1 panel - 2 34 & 35	abhaya, varada kamaṇḍalu, akshamāla abhaya, vījapūraka	abhaya, varada triśūla, ḍamaru abhaya, vījapūraka	abhaya, varada spear, śakti abhaya, vījapūraka	abhaya, varada chakra, śaṅkha abhaya, vījapūraka	abhaya, varada gada, --- abhaya, vījapūraka	abhaya, varada --, -- abhaya, vījapūraka	abhaya, varada -, - abhaya, vījapuraka
Chēbōlu 37	abhaya, varada	śūla, ḍamaru	knife, rod sword, shield	chakra, śaṅkha arrow, bow	swords, chakra swords, śaṅkha abhaya, varada	khaḍga, varada	dwarf form
Prātakōṭa 38	--	--	--	chakra, śaṅkha -- , varada	gada, rosary abhaya, varada	--	--
Ullūru 39 (Loose sculpture)	śruk, śruva akshamāla, bowl (?)	--	--	--	--	--	--
Prātakōṭa 40	--	--	--	--	--	--	ḍamaru, triśūla khaḍga, skull-cup
Pañcaliṅgāla 42	--	--	--	--	--	--	ḍamaru, triśūla sword, skull-cup
Nandikoṭkūru 43	--	--	--	--	--	--	ḍamaru, triśūla sword, skull-cup
Ullūru 44	--	--	--	--	--	--	triśūla, ḍamaru sword, skull-cup
Gārgēyapuram	--	--	--	--	--	--	ḍamaru, triśūla sword, skull-cup
Vēlaṭūru	--	--	--	--	--	--	ḍamaru, triśūla sword, skull-cup
NOḶAṀBA (A.D.8th to 10th Century)							
Hēmavati panel 1 (179 x 54 cms)45	akshamāla, kalaśa abhaya, varada	triśūla, cup abhaya, varada	vajra, pasa abhaya, varada	chakra, śaṅkha abhaya, varada	daṇḍa, pasa(?) abhaya, varada	śakti(?), aṅkuśa abhaya, varada	śūla, ḍamaru abhaya, skull-cup
Panel 2 (161x51 cms) 46	kamaṇḍalu(?) pāśa(?) abhaya, vījapūraka	triśūla, ḍamaru abhaya, vījapūraka	-- , -- abhaya, vijapuraka	chakra, śaṅkha abhaya, vījapūraka	chakra, śaṅkha abhaya, vījapūraka	--	--
Panel 3 (142 x 44 cms) 47	padma, kalaśa abhaya, vījapūraka	triśūla, ḍamaru abhaya, vījapūraka	ankusa, pasa abhaya, vijapuraka	chakra, śaṅkha abhaya, vījapūraka	vakradaṇḍa, pāśa abhaya, vījapūraka	--	--

PLACE & PLATE No	Brāhmaṇi	Mahēswari	Kaumāri	Vaishnavi	Vārahi	Indrani	Chāmunda
NOLAṀBA (A D 8th to 10th Century)							
Panel 4 (110 x 37 cms) 48	--	akshamāla trisula abhaya vijapūraka	daṇḍa abhaya vijapuraka	chakra, saṅkha abhaya vijapūraka	pasa sankha abhaya, vijapuraka	parasu bow abhaya vijapūraka	
Panel 5 (89 x 50 cms) 49	--	--	--	chakra, śaṅkha --, vijapūraka	danda, paśa -- --	vajra, sakti(?) abhaya,	
Anantapur Panel 1 & 2 50 & 51	pāsa, kamaṇḍalu abhaya, vijapūraka	akshamāla, trisūla abhaya, vijapuraka	akshamāla, trisūla abhaya, vijapūraka	chakra, śankha abhaya, vijapuraka	chakra, śaṅkha abhaya, vijapuraka	vajra, sakti(?) abhaya, --	damaru, abhaya, vijapuraka
Hēmavati (Loose sculptues) 52-56	--	trisula, damaru ---, vijapūraka	spear, -- --, --	chakra, śankha --, --	hala, pāsa abhaya, resting	--	trisula damaru
CHŌLA (A D 9th to 13th Century)							
Vāviltōṭa 58	akshamāla, kamaṇḍalu abhaya, varada	aṅkuśa, mriga abhaya, varada	trisūla, kukkuṭa abhaya, varada	chakra, Śaṅkha abhaya, varada	chakra, śaṅkha abhaya, varada	vajra, -- abhaya, varada	damaru, trisula, skull cup
Tirupati 59 (Loose sculpture)	--	--	--	chakra, śaṅkha abhaya, kaṭihasta	--	--	
Kalakaḍa 60 & 61 (Loose sculptures)	mriga, paraśu abhaya, resting	--	-	--	--	vajra, ankusa abhaya, resting	
Yātavākili 62 - 68 (Loose sculptures)	kamaṇḍalu, akshamāla abhaya, resting	parasu, mriga abhaya, resting	akshamāla, kukkuṭa abhaya, resting	chakra, śaṅkha abhaya, resting	khaḍga, khēṭaka abhaya, resting	sakti, vajra abhaya, resting	damaru, serpent sula, skull cup
Madanapalle 69 &70 (Loose sculptures)	--	--	--	chakra, saṅkha abhaya, resting	--	--	trisūla, knife, sword & damaru kapala, vessel, pāsa & agni
Kanaparti 71 & 72 (Loose sculptures)	--	--	--	chakra, śaṅkha kaṭihasta, abhya	akshamāla, saṅkha kaṭihasta, abhaya	.	
Chandragiri 73 (Loose sculpture)	--	--	--	chakra, śaṅkha abhaya, kaṭihasta	--	.	

PLACE & PLATE No	Brāhmaṇi	Mahēswari	Kaumāri	Vaishnavi	Vārāhi	Indrāni	Chāmunḍa
KAKATIYA (A D 11th to 14th Century)							
Paṭāncheru 74	--			-	hala vajra abhaya, vijapūraka	aṅkuśa, pasa(?) abhaya vijapuraka	ḍamaru triśula abhaya, skull cup
Warangal 75	daṇḍa, śakti(?) abhaya, resting	nāga, khaṭvanga abhaya, resting	śula, dhvaja abhaya, resting	saṅkha, chakra abhaya, resting	kheṭaka, pāśa(?) abhaya, resting	vajra, sakti abhaya, resting	damaru danda khadga skull cup
Kolanupāka	kalaśa, noose abhaya, vijapūraka	triśūla ḍamaru abhaya, vijapūraka	vajra, śakti abhaya, vijapūraka	disc, śaṅkha abhaya, vijapūraka	danda, vessel abhaya, vijapūraka	goad, vajra abhaya, vijapuraka	triśula, damaru abhaya vijapuraka
Vijayawada 76	aṅkuśa, pāsa abhaya, vijapūraka	ḍamaru, triśula abhaya, vijapuraka	knife, sakti abhaya, vijapūraka	chakra, - --, --	-		
Pālampeṭ 77	rosary, kalaśa abhaya, varada	triśūla ḍamaru abhaya, vijapúraka	śula, kalaśa abhaya, varada	chakra, śankha abhaya, varada	gada, akshamāla abhaya, vijapūraka	sakti, akshamala abhaya, resting	triśula ḍamaru sword resting
Kolanupāka 78 (Loose sculpture)	--	-	-	--	-		ḍamaru triśula sword skull cup
VIJAYANAGARA (A D 14th to 17th Century)							
Lēpākshi 79	--,-- abhaya, varada	mriga, paraśu abhaya, varada	-- -- abhaya varada	chakra, śaṅkha abhaya, varada	ḍamaru, triśūla abhaya, varada	triśula, - abhaya, varada	damaru triśula khadga skull cup
Rāmagiri 81 - 85 (Loose sculptures)	akshamāla, kamaṇḍalu abhaya, varada	paraśu, mriga abhaya, varada	vajra, sakti abhaya, varada	chakra, śaṅkha abhaya, varada	paraśu(?), rod(?) abhaya, varada	vajra, vajra abhaya, varada	damaru paśa abhaya triśula
Surutupalle 86 & 87 (Loose sculptures)	akshamāla, vessel abhaya, varada	paraśu, mriga abhaya, varada	vajra, vajra abhaya, varada	chakra, śaṅkha abhaya, varada	--	--	act of krida asana